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CATALOGUE

OF

THE RENOWNED COLLECTION

OF

WORKS OF ART,

CHIEFLY FORMED BY THE LATE

HOLLINGWORTH MAGNIAC, ESQ.

(Known as the Colworth Collection):

WHICH

(by Order of the Administrator of the estate of the late Mr. Magniac, of Colworth, Bedford)

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JULY 2,

And on MONDAY, JULY 4, 1892,

AND FOLLOWING DAYS,

AT ONE O'CLOCK PRECISELY.

L50946

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CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

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In compiling the present Catalogue Messrs. Christie, Manson and Woods have been able, through the courtesy of Sir Charles Robinson, to make use of the "Notice of the principal Works of Art in the Collection of Hollingworth Magniac, Esq., of Colworth," which was written by Sir Charles in 1862.

The Objects of Art, of which the description has been taken from Sir Charles Robinson's Catalogue, are distinguished by the letters H. M.

A considerable number of these objects were exhibited at the Society of Arts Exhibition in 1850, and again at the South Kensington Loan Exhibition in 1862.

Many of the objects have small numbers attached to them - these Mr Taylor informed me relate to a manuscript catalogue made some years ago by Chaffers for Mr Hollingworth Magniac

3155

ORDER OF SALE.

First Day.—Saturday, July 2.

Historical Portraits; Series of Portraits by Jean and François Clouet

Second Day.—Monday, July 4.

Historical Portraits; Pictures by Old Masters; Pictures by C. Troyon and other Modern French Painters; a Few English Pictures; Miniatures in Oil and Water-colours

Third Day.—Tuesday, July 5.

Metal Work, Ecclesiastical and Secular; Old Florentine and Venetian Bronzes; Limoges Enamels; Carvings in Ivory, Boxwood and Hone-stone; Old Italian Furniture

Fourth Day.—Wednesday, July 6.

Miniatures; Enamels; Goldsmiths' Work, Ecclesiastical and Secular; Italian Majolica, Limoges and other Painted Enamels, including the Celebrated Hunting Horn, by L. Limosin; German Glass; Carved Wood Furniture of the Fifteenth and Sixteenth Centuries

Fifth Day.—Thursday, July 7.

German and other Pottery and Stone Ware; Italian Majolica; the celebrated Ewer of the "Faience de Henri II."; Objects of Early Ecclesiastical use and Goldsmiths' Work; Limoges Painted Enamels; Venetian Glass; Old French and other Carved Furniture.

Sixth Day.—Friday, July 8. p 148

GRÈS DE FLANDRES AND GERMAN POTTERY; ITALIAN MAJOLICA; GOLDSMITHS' AND OTHER METAL WORK OF SECULAR ORIGIN; CHAMPLEVÉ ENAMELS, PREVIOUS TO THE SIXTEENTH CENTURY; CARVINGS IN IVORY; VENETIAN GLASS; ARMOUR AND ARMS.

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CATALOGUE.

First Day's Sale.

On SATURDAY, JULY 2, 1892,

AT ONE O'CLOCK PRECISELY.

PICTURES.

SMALL HISTORICAL PORTRAITS.

10. 10. 1 FERDINAND, KING OF THE ROMANS, brother of Charles V. of Austria, wearing a gold collar and black cap—*on panel, with frame in one piece* Christie
$9\frac{7}{8}$ *in.* by $6\frac{1}{2}$ *in.*—*arched top*

42. 2 MAXIMILIAN I., in black dress and cap and embroidered yellow mantle, wearing the collar and order of the Golden Fleece, and holding a carnation in his right hand—on the reverse is a seal, with the Royal Arms of France Johnson
$7\frac{3}{4}$ *in.* by $5\frac{1}{8}$ *in.*—*arched top*

27. 6. 3 MARIE, SISTER OF MAXIMILIAN I., in embroidered red and black dress and crimson cap, her hair confined in a gold net, wearing a jewelled necklace and cross—*inscribed* "Maria Maximiliani I. imp. Soror Ætatis Suæ 13A" Christie
$12\frac{7}{8}$ *in.* by 10 *in.*

52. 10.

4 ELEONORA, wife of the Emperor Charles V., in crimson dress embroidered with pearls, and wearing a pearl necklace with pendant, and jewelled cap—three-quarter length

13 *in.* by $9\frac{3}{4}$ *in.* Murray

44. 2.

5 CHARLES V., when young, in fur robe, wearing the collar and order of the Golden Fleece: a view of the citadel of Antwerp in the background Agnew

$14\frac{1}{4}$ *in.* by $8\frac{3}{4}$ *in.*—*arched top*

63.

6 ISABEAU DE BAVIÈRE, Queen of Charles VI., in crimson dress trimmed with gold, and gilt cap and collar; and VALENTINE DE MILAN, Duchesse d'Orleans, in similar costume, holding a hawk in her right hand—*in one frame* Colnaghi

$4\frac{5}{8}$ *in.* by 3 *in.*

5. 5.

7 ISABELLA CLARA EUGENIA, of the Low Countries, and her husband—three-quarter lengths, seated; a pair of palimpsest portraits

Circular, $5\frac{1}{4}$ *in. diam.* Clifford

2. 12. 6

8 PORTRAIT OF A NOBLEMAN, in brown coat, richly trimmed with lace, holding a baton in his right hand—three-quarter length—*on copper*

$6\frac{1}{4}$ *in.* by 5 *in.* Rathbone

7. 17. 6

9 PORTRAIT OF AN AUSTRIAN GENERAL, small full-length, in armour, with lace girdle and collar, standing at the opening of a tent, holding a baton: a battle scene in the background—*with inscription*

8 *in.* by 5 *in.* Mannheim

13. 13.

10 PORTRAIT OF AN AUSTRIAN GENERAL, the companion, in slashed brown tunic, red breeches, and lace collar, his right hand resting on a walking-stick, his left on a table, on which is a hat, with plume of coloured feathers: view of a town in the background—*with inscription* Colnaghi

$7\frac{3}{4}$ *in.* by $4\frac{3}{4}$ *in.*

12. 12.

11 PORTRAIT OF A YOUTHFUL PRINCESS OF SPAIN, in blue and white dress embroidered with gold, and lace collar, wearing a richly jewelled head-dress, with aigrettes of pearls—small full-length

$5\frac{5}{8}$ *in.* by $2\frac{7}{8}$ *in.* Davis

12 Portrait of a Child, in black dress and lace pinafore, with a pearl and coral necklace—*in frame carved with cherubs, flowers, and scrolls*
$7\frac{1}{2}$ *in.* by $6\frac{1}{8}$ *in.*
73. 10. L. Rothschild

13 Charles, Duc de Bourbon, in slashed black dress and fur robe, and red and black hat, with gold badge and feather
$6\frac{3}{8}$ *in.* by $4\frac{1}{2}$ *in.*—*arched top*
3. 13. 6 De Pass.

14 Philip, Duke of Burgundy, and his wife Isabella of Portugal—*a pair, in arched top frames, forming a diptych*
Each $6\frac{1}{2}$ *in.* by $4\frac{3}{4}$ *in.*
57. 15. — Dunlacker

15 Portrait of a Lady, in costume of the 16th century
$15\frac{1}{2}$ *in.* by $11\frac{3}{4}$ *in.*
42. Armstrong

16 Lord Seymour of Sudeley, Lord High Admiral, in black dress, with jewelled girdle, lace ruff and cuffs, and black cap
Oval, $6\frac{7}{8}$ *in.* by $6\frac{1}{8}$ *in.*
31. 10. Colnaghi

17 Sir Francis Bacon—half-length, *in gouache*
$5\frac{1}{8}$ *in.* by $3\frac{3}{4}$ *in.*
From Strawberry Hill
5-15-6 Rathbone

18 Edward IV. of England, in black dress, with eight rows of pearls, cloak embroidered with gold, and black cap with badge
$13\frac{3}{4}$ *in.* by $10\frac{1}{2}$ *in.*
6. 6. Christie

19 Henry VII., in embroidered red cloak and black dress, with four bands of pearls, holding a red rose in his hand
14 *in.* by $10\frac{1}{2}$ *in.*
Said to have been cut from a panel of Shakespeare's house at Stratford-on-Avon
5-15-6 Berens.

20 Portrait of Queen Elizabeth, in embroidered and jewelled dress, lace ruff, pearl necklace and jewelled pendant, her hair studded with jewels, and surmounted by a small crown—*in boxwood frame, boldly carved with arabesques*
$13\frac{3}{4}$ *in.* by 11 *in.*
63. Hodgkins

92. 8.

21 PRINCESS MARY, afterwards Queen of England, in black dress and black and white bodice and ruff, wearing a jewelled cap—three-quarter length—*in oak frame, carved with amorini and arabesques, and partly gilt*

13 *in.* by $10\frac{1}{8}$ *in.*—*on panel* Dunlacker

From Mr. Estcourt's Collection

367. 10.

22 MARY QUEEN OF SCOTS, when Dauphine of France, in rich dress embroidered with gold, wide slashed sleeves and bodice studded with pearls, and with festoons of pearls suspended from her shoulders, wearing a richly jewelled cap—*in frame of ivory inlaid with tortoiseshell, and with tortoiseshell border*

Colnaghi

$3\frac{7}{8}$ *in.* by $2\frac{7}{8}$ *in.*

From the Comte de St. Seine's Collection

Vide Illustration

110. 5.

23 CHARLES I., in armour, with lace ruff

$7\frac{1}{4}$ *in.* by $5\frac{1}{2}$ *in.* Dunlacker

Taken in Spain when travelling with the Duke of Buckingham

44. 2.

24 LADY ARABELLA STUART, in black dress and head-dress, and white bodice, a gold chain round her neck—half-length

7 *in.* by $5\frac{3}{4}$ *in.* Colnaghi

141. 15.

25 PORTRAIT OF A NOBLEMAN, in black dress and jewelled black cap, with plume of ostrich feathers, a hawk seated on his left hand

$13\frac{1}{8}$ *in.* by 10 *in.* Sedelmeyer

From Samuel Rogers's Collection

LUCAS CRANACH.

65. 2.

26 MARTIN LUTHER, in black dress—half-length—*dated* 1526

$7\frac{1}{2}$ *in.* by $5\frac{1}{4}$ *in.* Colnaghi

LUCAS CRANACH.

27 CATARINA LUTHER, wife of Martin Luther, in black dress, with embroidered white bodice — three-quarter length — *dated* 1526—*the companion*
$7\frac{1}{2}$ *in.* by $5\frac{1}{4}$ *in.*

58. 16. Duke of Westminster.

LUCAS CRANACH.

28 ERASMUS, in brown fur-trimmed cloak and cap—half-length—*inscribed* "Erasmus Roterodamus"—*in frame carved with cherubs and arabesques*
$6\frac{1}{2}$ *in.* by $5\frac{3}{8}$ *in.*

110. 5. Jenisch

LUCAS CRANACH.

29 MELANCTHON, in black cloak, his hands clasped
7 *in.* by $5\frac{1}{2}$ *in.*

56. 14. Colnaghi

LUCAS CRANACH.

30 FREDERIC, DUKE OF SAXONY, in fur cloak and black cap—*with inscription and date*, 1532
$7\frac{3}{4}$ *in.* by $5\frac{1}{2}$ *in.*
Purchased at Basle

43. 1. Gretor.

LUCAS CRANACH.

31 JOHN, DUKE OF SAXONY—the companion—*with long inscription beneath*
$7\frac{3}{4}$ *in.* by $5\frac{1}{2}$ *in.*

31. 10. Do.

LUCAS CRANACH.

32 PORTRAITS OF A NOBLEMAN, in black and fur-lined cloak, and his wife, in embroidered dress, wearing jewelled ornaments—three-quarter length—*dated* 1510
$14\frac{1}{2}$ *in.* by 11 *in.*

8. 8. Davis

LUCAS DE HEERE.

110. 5.

33 PORTRAIT OF THE ARTIST, in black dress and cloak, holding an oval medallion painted with a skull and inscription: in front of him is a ledger, upon which rests a pansy: a harbour scene in the background—*in tortoiseshell frame*

$11\frac{1}{4}$ *in.* by $9\frac{1}{8}$ *in.*

From Samuel Rogers's Collection

Mainwaring

LUCAS DE HEERE.

94. 10.

34 SEYMOUR, in embroidered white dress and cap with feather

$6\frac{3}{8}$ *in.* by $5\frac{1}{8}$ *in.*

Ramsden

QUENTIN MATSYS.

168.

35 LOUIS XI. OF FRANCE, in purple dress and black sleeveless jacket, with green sash, and cap with gold jewel, holding a heart-shaped book, and standing in an archway through which is seen the entrance to a cathedral and the gardens of a palace in the background

$8\frac{7}{8}$ *in.* by $5\frac{1}{2}$ *in.—arched top*

From Strawberry Hill

Mainwaring

SANCHEZ COELLO.

105.

36 ISABELLA CLARA EUGENIA, daughter of Phillip II., in jewelled dress, and head-dress with plume

4 *in.* by $2\frac{7}{8}$ *in.*

Colnaghi

SANCHEZ COELLO.

28. 7.

37 PHILIP II. OF SPAIN, in embroidered dress and black cap, wearing a gold chain, with the order of the Golden Fleece

$10\frac{1}{4}$ *in.* by 8 *in.*

Mainwaring

F. POURBUS.

38 PORTRAIT OF A LITTLE GIRL, in orange dress, with bands of embroidered velvet, with white pinafore and lace collar, wearing a lace cap set with pearls, and gold chain, holding a bird in her left hand and cherries in her right—three-quarter length

115. 10.

$6\frac{3}{8}$ *in.* by $4\frac{5}{8}$ *in.*

Colnaghi

F. POURBUS.

39 HENRI QUATRE, in black dress, wearing a broad blue ribbon with the order of the St. Esprit—full length

32. 11.

$15\frac{1}{4}$ *in.* by $9\frac{5}{8}$ *in.*

Gregson

F. POURBUS.

40 MARIE DE MEDICIS, in grey dress and lace ruff, wearing pearls

25. 4.

$13\frac{1}{4}$ *in.* by $10\frac{1}{4}$ *in.*

Davis

PONTORMO.

41 COSMO DE MEDICIS, in cardinal's cloak and hat, bust—*with inscription,* "Cosmus Medices Pater Patriæ"—*in frame of ebony and engraved ivory*

21.

$6\frac{1}{2}$ *in.* by 5 *in.*

Macquoid

BRONZINO.

42 DON GARCIA DE MEDICIS, in yellow dress, slashed and embroidered with gold, a dark-green curtain at the back—*in frame carved with amorini and arabesques, and with the Medicis Arms—arched top*

31. 10.

$9\frac{1}{8}$ *in.* by 7 *in.*

Wonderwell

JANET.

73. 10. 43 GASPARD DE COLIGNY, Admiral of France, in black and gold dress and jewelled cap with feather

$6\frac{1}{8}$ *in.* by 5 *in.*

Sedelmeyer.

JANET.

63. 44 FRANÇOIS DE COLIGNY, Seigneur d'Andelot, in black dress with embroidered stripes, and black cap with white feather

$6\frac{1}{4}$ *in.* by $5\frac{1}{8}$ *in.*

Mainwaring

JANET.

63. 45 PORTRAIT OF A GENTLEMAN, in crimson and black dress, and white collar, trimmed with lace, and black cap

$6\frac{1}{4}$ *in.* by $5\frac{3}{8}$ *in.*

Sedelmeyer.

JANET.

10. 10. 46 HENRI III. OF FRANCE, in brown dress, covered with pearls, and lace ruff

$12\frac{1}{2}$ *in.* by $9\frac{3}{4}$ *in.*

Mainwaring

JANET.

168. 47 FRANÇOIS, DUC D'ALENÇON, brother of Charles IX. and Henri III., in black dress, richly embroidered with gold and trimmed with white fur, black cap studded with pearls, and wearing a gold chain and order

$12\frac{1}{8}$ *in.* by $8\frac{7}{8}$ *in*

Colnaghi

JANET.

17. 17. 48 FRANÇOIS DE NEVILLE ET MEROY ET DE BEAUPRET, in black dress, slashed white tunic, and black cap — half-length — *in frame inlaid with tortciseshell*

14 *in.* by $10\frac{1}{4}$ *in.*

Hodgkins.

JANET.

49 The Brother of Claude de Clermont, in black dress, and cap with ostrich feather, wearing a gold chain and pendent ornament

99. 15. Sedelmeyer

$6\frac{5}{8}$ *in.* by $5\frac{5}{8}$ *in.*

SIR A. MORE.

50 Queen Elizabeth, when young, in black dress, with jewelled collar and order, and lace ruff

17. 17. Mainwaring

$8\frac{3}{4}$ *in.* by 7 *in.*

From the Rinuccini Collection

HOLBEIN.

51 FRANÇOIS, Dauphin of France, in black dress embroidered with gold, and cap with white ostrich feather, wearing a fine gold chain, from which is suspended a relic—*in oak frame, carved with scrolls and partly gilt*

73. 10. Sedelmeyer.

7 *in.* by 6 *in.*

From Strawberry Hill

HOLBEIN.

52 HENRY HOWARD, Earl of Surrey, in black cloak trimmed with fur, and jewelled cap; his right hand caresses a dog, and a hawk rests on his left hand

178. 10. Donaldson

$12\frac{1}{2}$ *in.* by 10 *in.*

HOLBEIN.

53 Portrait on Henry VIII., in richly jewelled dress and ermine robe, wearing a jewelled gold collar, and holding a staff in his right hand—half length

21. Colnaghi

From a Manuscript

$10\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*

HOLBEIN.

20. 5. 54 Sir Henry Wyatt, in fur-trimmed robe and black cap, wearing a gold chain and badge, his left hand holding a folded letter

$14\frac{3}{4}$ *in.* by 12 *in.* Armstrong

HOLBEIN.

25. 55 The Duke of Norfolk, in black and brown dress trimmed with white fur, and jewelled black cap—half-length—*in frame with carved border*

$6\frac{1}{2}$ *in.* by $5\frac{1}{4}$ *in.* Mainwaring

HOLBEIN.

89. 5. 56 The Duke of Norfolk, in fur-trimmed robe and black cap—half-length

$6\frac{5}{8}$ *in.* by $5\frac{1}{2}$ *in.* Joseph

HOLBEIN.

10. 5. 57 Portrait of a Gentleman, in dark brown dress and cap

$6\frac{1}{2}$ *in.* by $5\frac{1}{4}$ *in.* Mainwaring

HOLBEIN.

36. 10. 58 Portrait of a Chief Magistrate of Amsterdam, in black dress and cap

$6\frac{5}{8}$ *in.* by 6 *in.* Johnson

HOLBEIN (After).

5. 5. 59 Henry VIII.

11 *in.* by $9\frac{1}{8}$ *in.* Palmer.

CORNEILLE.

60 François, Dauphin de Viennois, Duc de Bretagne, in embroidered black dress and cap, with white feather, wearing a knotted gold chain

84. Johnson

$6\frac{3}{4}$ *in.* by $5\frac{3}{4}$ *in.*

From the Collection of Monsieur de Gagnières

CORNEILLE DE LYONS.

61 Jeanne D'Albert, mother of Henri IV., in black dress, with white lace bodice and ruff, wearing a festooned gold chain and jewelled necklace—half-length

12. 12. Colnaghi

$6\frac{3}{8}$ *in.* by $5\frac{3}{8}$ *in.*

CORNELISZ.

62 The Emperor Charles V., in black dress embroidered with gold, and cap, wearing the Badge of the Golden Fleece—*in ebony and tortoiseshell frame*

31. 10. D°

$4\frac{7}{8}$ *in.* by 4 *in.*

CORNELISZ.

63 François I., the companion to the preceding, in crimson slashed dress and cloak, and jewelled black cap with ostrich feather

136. 10. Bourgeois.

5 *in.* by 4 *in.*

LE DUC.

99. 15. 64 PORTRAIT OF A BURGOMASTER, small half-length, in black dress, with wide ruff—*in boxwood frame, carved with flowers and scrolls*

Circle, 5 *in. diam.*

Joseph

MIGNARD.

11. 0. 6 65 ANNE OF AUSTRIA, in black dress, and head-dress, and lace collar wearing pearls

9½ *in.* by 7½ *in.*

Renton

MIGNARD.

13. 13. 66 THE DUCHESSE DE NEMOURS—*on copper*

Oval, 3¾ *in.* by 3 *in.*

Mainwaring

RIGAUD.

69. 6. 67 THE REGENT ORLEANS, in crimson dress—*on copper*

Oval, 7¾ *in.* by 6¼ *in.*

Davis

PORTRAITS OF HISTORICAL PERSONAGES.

The Descriptions of the twenty-seven following Pictures—lots 68 *to* 94*—are taken from Sir Charles Robinson's "Notice of the Principal Works of Art in the Collection of Hollingworth Magniac, Esq."*

68 PORTRAIT OF FRANÇOIS DE LORRAINE, DUC DE GUISE, by a contemporary French painter—*in oil, on panel* White head

89. 5.

The duke is represented at full length, dressed in white satin, laced or trimmed with gold; in his right hand he holds his gloves, and in his left his long rapier. Over his shoulder he wears a short black cloak, and he has a black cap or barrette with a small white plume on his head. A massive gold chain wound twice round hangs on his breast, with a gold medal, apparently that of the Order of St. Michel, pendent from it. The background represents the interior of a hall or gallery, a pedestal and fluted Corinthian pilaster may be remarked on the right, and two large green curtains are pendent, one on each side. This beautiful little portrait is in all probability a repetition reduced from a life-size picture. It is painted with great mastery, and with more "impasto" than usual with the French portrait painters of the period, and in a clear silvery tone.

It would be useless to condense in a few lines the biography of this celebrated historical personage. It is only necessary to note that this Duke François should not be confounded with his almost equally celebrated son Henri. He was born in 1519, and was slain at the siege of Orleans in 1563.

$8\frac{1}{4}$ *in.* by 6 *in.*

37. 16. 69 Portrait of Henri, Duc de Guise, called "Le Balafré." School of François Clouet—*on a small oval panel*

This interesting little portrait, acquired from the Bernal Collection, represents the duke standing, his right hand resting on a fortified town, spread out on a table covered with a blue cloth trimmed with gold lace and fringe; a blue velvet curtain bordered with gold fringe on the right. The duke wears a suit of rich embossed half armour: the ground gold, the arabesque ornaments, in which equestrian figures are very conspicuous, black. He wears a white scarf over the right shoulder, and white satin hose. On the ground near him is his helmet, black and gold, like the rest of the suit.

This picture was ascribed to Pourbus in the Bernal Catalogue, but it is evidently by one of the numerous French portrait painters of the Janet school. It was probably painted either during the duke's lifetime (circa 1580-88), or shortly after his murder at the last named date.

Henri de Guise was the eldest son of the Duc François, and was born in 1550. The circumstances attending his murder by order of Henri III. are alluded to in the notice of the Cardinal, his brother (see page 78).

5½ *in.* by 4⅜ *in.*

Hodgkins

28. 7. 70 Portrait of Blaise de Monluc, Marshal of France. School of Janet—*on panel*

He is represented in a buff jacket or doublet trimmed with red, fall collar, and a gold chain with a medal attached, round his neck. On his head is a black cap or barrette, with a gold band and a small black plume in it. He has a stern weather-beaten countenance, grey beard and moustache, and is apparently betwixt 60 and 70 years old. At the bottom, on a band, is painted in characters of the time, "Blaise de Monluc, Marec de Fr." Monluc was a celebrated soldier of fortune, engaged in nearly all the French wars of the first half of the sixteenth century. Born in 1502, he entered the army at an early age as a common soldier, went through every successive grade, and was finally made Marshal of France at the Siege of Rochelle in 1573. He died in 1577.

8¼ *in.* by 5¾ *in.*

From the Strawberry Hill Collection

Mainwaring

71 Portrait of Marguerite de Valois, Queen of Navarre, painted in 1570. School of François Clouet—*on panel*

493. 10.

This most genuine and well-preserved old French portrait is an excellent example of a class of pictures generally ascribed to Janet. Interesting as these pictures are, however, highly finished and precise in execution, delicate in colour, and when perfectly preserved, as in this instance, of a fine enamelled impasto, which, from its brilliant suavity of tone, is in itself very attractive, they are still far inferior to the genuine works of either of the Janets. The author is not sufficiently acquainted with the individual characteristics of the later French portrait painters of the 16th century to ascribe the picture to any master in particular. It seems to him, however, to have considerable analogy with the crayon heads of the Dumoustiers, and may very likely be by one of those fertile limners. In the right-hand upper corner of the picture is the date 1570, evidently original; it was therefore painted in Marguerite's eighteenth year, two years before she married Henri de Béarn. It is a head or bust portrait, down to the waist. She is dressed in a quaint, tight-fitting dress of white satin, trimmed with pearls, and has a singular heart-shaped gauze ruff, and puffed lace frill round her neck. Her hair is dressed in small crisped curls, with a cap or bonnet of gauze of the same pattern as the ruff.

This celebrated lady was the daughter of Henri II. and Catherine de Medici. Born in 1552, she married, in 1572, the Prince de Béarn, afterwards Henri Quatre, from whom she was afterwards legally separated. She died in 1615.

12½ *in.* by 9¼ *in.*

Dunlacket.

72 Portrait of Philippe le Bon, Duke of Burgundy—*painted in oil, on panel*

110. 5.

A characteristic portrait, of head or "three-quarter" size, painted on a dark bluish-green background. The duke, whose well-known benevolent features are rendered in a delicate highly-finished style of execution, is dressed in a plain black surcoat, edged with fur; he wears a voluminous black turban-shaped cap, with a jewel in it, from which hangs a large pear-shaped pearl. The collar of the Golden Fleece and a small gold pectoral cross hang round his neck, and in his hand he holds a scroll of paper. The writer has before noticed pictures by this same early Flemish portrait painter. The style of the present picture can hardly be so early as 1467, and it is in all probability a posthumous portrait, painted somewhere betwixt that period and the year 1500.

This excellent and powerful monarch was the son of Jean Sans Peur, Duke of Burgundy; he was born in 1396, and died at Bruges in 1467. Philippe le Bon was the founder of the Order of the Golden Fleece

12½ *in.* by 8½ *in.*

Salting

32. 11.

73 PORTRAIT, believed to be of Mary of Burgundy—*on panel*

A small life-size bust portrait, treated somewhat in the style of the early Italian quattro-cento portraits (in profile on a blue ground.) She wears a steeple or conical horned head-dress of crimson stuff, encircled in the lower part with a wide black band, which falls down on to the shoulders, and is decorated with a large jewel pinned on to it; from the horn hangs down a veil of fine white muslin. Her dress is a bodice of cloth of gold, cut low, leaving the bosom exposed, with a black sleeve puffed or cut on the upper part, showing the white chemisette beneath. Round her neck is a collar of gold, composed of interlaced circles with pendent ornaments, and two necklaces of pearls alternating with black jet beads. The peculiar light and delicate colour of this picture resembles that of the early French school. It is probably a posthumous portrait, painted in the earliest years of the 16th century. Mary of Burgundy, daughter of Charles le Téméraire, was born in 1457. In her twenty-first year, by the death of her father, she became sole heiress of the vast dominions of the house of Burgundy. She married, in 1477, Maximilian of Austria, afterwards Emperor, and was killed from the consequence of a fall from her horse in 1482. She left two children, Philippe, father of Charles V., and Marguerite, Duchess of Savoie.

17½ *in.* by 12 *in.* Mainwaring

10. 5.

74 PORTRAIT OF THE EMPEROR MAXIMILIAN, ascribed to Lucas Cranach—*painted on panel*

The emperor, represented down to the waist, is clad in golden armour, wears the Imperial crown, and a crimson mantle edged with a wide border of pearls and other jewels; he holds in his right hand a golden sceptre, and in his left grasps the hilt of a two-handled sword. The background is divided into two halves, the larger portion, to the left, on which the figure is detached, being a screen or curtain of crimson brocade, diapered with a beautiful Gothic pine-apple pattern. The portion to the right, supposed to be an open arcade or window, discloses a fantastic landscape of water and trees, with a road leading under a bridge or archway betwixt two high banks; the character of the landscape strongly resembles that of the neighbourhood of Dresden (the Saxon Switzerland), and lends support to the author's belief, that the picture itself is a beautiful work of the earlier period of Lucas Cranach, whose peculiar touch, colour, and general style of design, seem to him to be very perceptible in it. (Cranach—1470–1553—was in full practice before the commencement of the 16th century, and judging from the apparent age of the emperor as here represented, and from the general style of costume and accessories, this portrait cannot have been painted later than 1495). The features of the emperor are more refined and dignified than usual, and his whole bearing and attitude are truly Imperial. In the background, on the right, is inscribed, in Roman letters, "Maximilanus primus Romanorum imperator." Maximilian I., Emperor of Germany, was born in 1459, and died in 1519.

2 *ft.* 9 *in.* by 1 *ft.* 10 *in.* Larkin

75 PORTRAIT OF PHILIPPE LE BEAU, by a contemporary Flemish master—*on panel*

120. 15.

This beautiful early Flemish portrait has, in the first place, the singular advantage of being in the most perfect state of preservation. It represents the duke whilst very young, perhaps fifteen or sixteen years old, as a bust portrait, the head (a three-quarter face, verging towards a profile) turned towards the left ; he has very long straight blond hair, cut square across the forehead, and wears a black cap or barrette; his dress is a pelisse or surcoat of gold brocade, with a wide collar or lining of dark fur ; around his neck he wears the massive collar of the Golden Fleece. It is not possible to ascribe this picture to any known master. It is, however, certainly by one of the most excellent Flemish portrait painters of the time, and may have been painted from the life.

Philippe, Archduke of Austria, &c., called the handsome, was son of the Emperor Maximilian and Mary of Burgundy ; born 1482, died in 1506. He was the father of the Emperor Charles V.

$15\frac{3}{4}$ *in.* by $11\frac{3}{8}$ *in.*

Donaldson

76 PORTRAIT OF THE EMPEROR CHARLES V., by an early Flemish master—*on panel*

357.

This beautiful portrait, a head, of proportions considerably larger than life, represents Charles V. at about seventeen or eighteen years old. He wears a doublet of crimson damask, the bodice only visible; over it a cloak of cloth of gold, with a wide fur collar ; a plaited lawn shirt, edged with gold embroidery, rises above the doublet; round his neck is hung a band of black ribbon, probably to suspend a reliquary or miniature, which is hidden under his doublet; across his shoulder is the massive collar of the Golden Fleece. On his head he wears a wide-brimmed black hat or cap, ornamented with gold tags and a large gold enamelled medal. The picture has a green background. The head of the king is seen nearly in profile, looking towards the right, the lower part of the face thrown forward, giving unusual prominence to the chin and under lip—an attitude seen in many portraits of Charles in his earlier days. The likeness to his father Maximilian is very visible in this fine picture.

Charles V., Emperor of Germany and King of Spain, was born in 1500, abdicated in favour of his son Philip, in 1556, and died at the monastery of Yuste, in Spain, in 1559.

Painted circa 1511

Johnson.

2 *ft.* 4 *in.* by 1 *ft.* 8 *in.*

From the Strawberry Hill Collection

126.

77 PORTRAIT OF ENGELBERT, Count of Nassau, Governor of Brabant, by an unknown Flemish master—*dated* 1497

This little portrait is an excellent example of one of the 15th century "tables"; it is painted on an oak panel, retaining its original narrow mounted border or frame, which is of a piece with the panel. The portrait is a half or three-quarter length, is painted in oil on a dark red background. The count is simply dressed in a black doublet or surcoat, wearing the collar of the Golden Fleece, and a black cap; he has a hooded falcon perched on his left hand, which is gloved. The ogee moulding of the border is decorated with heartsease flowers; on the gold ground at the top of the frame, on the marginal flat, is the date 1497, and at the bottom the inscription in church text, "Engylbert Conte de Nassau."

This personage was, according to ancient chronicles, "un seigneur vaillant, sage et prudent sur tous autres de son siècle, bon soldat et grand capitaine." He was a staunch adherent of the Burgundian dynasty, and was taken prisoner at the battle of Nancy, where Charles the Bold perished with the flower of his nobility; he afterwards signalised himself conspicuously at the battle of Guinegate, which victory was chiefly owing to his bravery and military skill. He died in 1504, and was interred at Breda, where there is a magnificent monument to him and his wife, a princess of Baden. (See 'Biographie Universelle.')

13 *in.* by $9\frac{1}{2}$ *in.*

Dunlacher

54. 12.

78 PORTRAIT OF A FLEMISH NOBLEMAN OR PRINCE, unknown, ascribed to Jean de Mabeuse—*on panel*

A three-quarter portrait of a gentleman, of apparently about 35 years old; he has long flowing brown hair and a continuous whisker round his face; he is richly habited in costume of the period, wears the collar of the Golden Fleece, and holds a pink in his right hand. The background is an interior of ornamented architecture, with an open arcade to the left, through which is seen a village with rocky hills in the distance.

This portrait was formerly supposed to represent the Emperor Maximilian; it has, however, no resemblance to him.

Painted circa 1500–10

13 *in.* by $8\frac{7}{8}$ *in.* Crawshay.

79 PORTRAIT OF ALBERT DURER, in the twenty-sixth year of his age —*on panel*

430. 10.

This is a beautiful repetition, in the most perfect state of preservation, of a well-known portrait of Durer, by himself. It is evidently the work of a first-rate German artist, probably a pupil of the great master, and in the author's opinion was painted somewhere towards the year 1560. Durer is represented with long golden hair, falling in ringlets on to his shoulders, and with a small forked beard and moustache; he has a picturesque brown and white costume, bordered with black stripes, and a black and white striped linen cap on his head: on the right, through an opening, is seen a distant hilly landscape with a river; underneath this in the background is written in white—"1498

'Das malt Ich nach meiner gestalt
Ich war sex und zwanzig jar alt.'
Albrecht Durer."

Underneath this inscription is also painted the well-known monogram of Durer.

Albert Durer was born at Nuremberg in 1471, and died in the same city in 1528.

23 *in.* by 17 *in.*

Bedford

80 PORTRAIT OF HENRY VIII., King of England

19. 19.

This picture, a head or bust portrait of small life-size, represents the king at an early age, probably very shortly after he came to the throne.

It is evidently the work of a Flemish painter, and most probably formed one of a series of portraits of contemporary great personages. An inscription in an ancient hand, written in ink on the back of the panel, "Ritrato dipinto in tavola di Holbein," in all probability denotes that the picture was at some period or other taken to Italy. The king is represented in a rich costume of gold brocade, trimmed with fur, black cap or barette with a medal in it, two broad gold collars set with enamelled red roses and large pearls; he holds in his hand a Gothic ball-shaped pomander; the background is green, with a diapered pattern.

Henry was born in 1491, ascended the throne in 1509, and died in 1547

15$\frac{1}{4}$ *in.* by 11 *in.*

Thompson

81 PORTRAIT OF CATHERINE OF ARAGON, Queen of Henry VIII.

24. 3.

Evidently the companion to the previous picture, by the same hand, and painted at the same time (about 1509?).

The queen is represented in a rich costume of crimson brocade and gold tissue; a large jewel on her stomacher, two strings of pearls round her neck, and a rich jewelled head-dress of the usual English triangular form; background green and diapered, as before.

14$\frac{3}{8}$ *in.* by 10 *in.*

Mainwaring

84.

82 PORTRAIT, believed to be of Anne of Cleves, Queen of Henry VIII.—*painted in oil on vellum, strained on fine canvas or lawn*

A half-length portrait, on dark blue or bluish-green background. The queen, apparently painted before her marriage with Henry, is habited in a splendid Flemish costume of gold tissue, covered with jewellery; she wears a rich head-dress enriched with seed pearls, and with the motto "a bon fine" embroidered on it in gold; in her right hand she holds a red clove pink. Another portrait of the same size, and by the same hand, in which, with the exception of the head-dress, which is different, the queen is habited in the same rich costume, was sold at the Bernal sale (lot 927). A wood-engraving of it is given in the same catalogue.

Anne of Cleves was the fourth wife of Henry VIII., who married her in 1540, and was divorced from her six months afterwards. Holbein was sent over previous to the marriage to paint her portrait. The present picture, however, is clearly by a Flemish painter, and was probably executed a year or two previous to the marriage.

15 *in.* by 14 *in.*

Durlacher

409. 10.

83 PORTRAIT OF MARY TUDOR, sister of Henry VIII.—*painted on a circular-topped panel*

Whether or not this picture represents Mary Tudor may admit of some dispute; at all events it is certain that it is an exquisite early Flemish portrait of a beautiful young girl. It is a head or bust portrait, treated in a somewhat idealised manner; probably it was intended to represent the lady under the semblance of "St. Magdalen," as she holds in her two hands a vase or pot, the usual emblem of the saint. She is habited in a rich costume of gold brocade, profusely ornamented with jewels and large pearls, and the background is a curtain or screen of green brocade, or velvet, ornamented with a raised pine-apple diaper pattern.

Mary Tudor, daughter of Henry VII., born 1498, was first married, in 1514, to Louis XII. of France, then an aged man in declining health. He died three months after the marriage, and within a few days after she was secretly married again to Charles Brandon, Duke of Suffolk, who had accompanied her to France. The ceremony was publicly repeated soon after at Calais, and finally, with the consent of her brother Henry VIII., at Greenwich, May 13, 1515. Mary died in 1533.

16¼ *in.* by 12¾ *in.* Do

84 PORTRAIT OF LORENZO DE MEDICI, Duke of Urbino, said to be the lost picture, by Raffaelle—*on canvas*

567.

Agnew.

He is painted at half-length, in a splendid costume, his doublet, the bodice and sleeves of which only are seen, is of rich gold tissue; a linen shirt rises some inches above the doublet, leaving the neck bare; he wears a wide kilt or trunk hose of white satin striped with cloth of gold, and over all an open robe of crimson silk woven with a zigzag pattern in gold; it has wide puffed sleeves tied or gathered in with bands of grey fur; the robe has also a collar of the same fur. On his head he wears a plain black cap or barrette, with an enamelled gold medal in it; the gold pommel of his dagger, emerging from under the robe, is seen on the right. In the right hand he holds an enamelled medal or counter, the left rests on his hip. He has brown hair worn low on his forehead, short beard, whiskers, and moustache. The background of the picture is dark green.

This important and beautiful picture was formerly ascribed to Bronzino, and believed to be a portrait of François I. The writer, on first sight of it, when hung rather high up in the hall at Colworth, was struck with its excellence as a work of art, far exceeding in this respect the many beautiful portraits hung round it, and then stated his belief that it was by an earlier and more powerful hand than Bronzino's (a fact indirectly shown indeed by the costume, which is of a fashion many years anterior to the period of Bronzino's labours), and also that the head had no physiognomic resemblance to that of François I. He was at the same time strongly impressed with its resemblance, in general aspect and technical qualities, to the portraits of Raffaelle's later time (notably the portrait of Leo X., and two cardinals in the Pitti palace, the Schiarra violin player, and the Jeanne d'Aragon in the Louvre). He was likewise convinced that he had seen somewhere another portrait of the same personage, the features, and in fact, the picture itself, seeming to a certain extent familiar to him. He could not, however, recall to mind anything definite respecting it. As a matter of course he believed this picture to be an original work and not a copy. The admirable "finesse," and yet ease and simplicity of execution, in those portions of the picture which the hand of the restorer (unfortunately too active in many other parts), had entirely spared, would have left him no room for doubt on this point had any such ever occurred to him.

Both Sir Charles Eastlake and Mr. Pinti have since carefully examined the picture, together with the writer, and are agreed that it is substantially the Raffaelle portrait of Lorenzo de Medici. Whether it be or not the original, i. e. the picture actually painted by the hand of the great master, is the only point remaining to be decided. We shall revert to this all-important point again. It will be desirable previously to give a brief abstract of what is recorded respecting this portrait. Vasari (edition Lemonnier, Florence, 1852, vol. viii. p. 34), having previously described the portrait of Leo X. and the two cardinals, says —"Fece similmente il duca Lorenzo e 'l duca Giuliano,

con perfezione non piu da altre che da esso dipinta nella grazia de colorito; i quali sono appresso a gli eredi di Ottaviano de Medici, in Fiorenza." A note by the recent editor on this passage states that the original picture is no longer to be found, refers to portions of two letters given in Gaye's 'Carteggio inedito d'Artisti, &c.' ii., 146, from Lorenzo, in which he speaks of this portrait by Raffaelle, mentions that a portrait of Lorenzo in the Musée Fabre at Montpellier is believed by some to be the original, and finally that there is a copy of it in the series of family portraits of the Medici now placed in the long corridor leading from the gallery of the Uffizi to the Palazzo Pitti.

M. Passavant, in his important work on 'Raffaelle', French edition, 1859, vol. ii. p. 274, after quoting the letters published by Gaye, which establish the fact of the picture having been painted in 1518 (two years before Raffaelle's death), says :—"Du temps de Vasari, ce portrait se trouvait encore, avec celui de Julien de Medicis, à Florence, chez les héritiers d'Ottaviano de Medicis. Quant à ce qu'il est devenu depuis, on l'ignore; mais, au Musée Fabre, à Montpellier, on en voit une copie ancienne sur bois (H. 98 cent.; L. 4 cent.) qui nous prouve que l'original était le digne pendant du portrait de Julien de Medicis. Cette copie du Musée de Montpellier resta enfermée jusqu'en 1824 dans une villa près de Sienne, et elle fut donnée en payement, avec d'autres peintures sans valeur, à un peintre de Florence qui avait décoré les chambres de cette villa. M. Fabre l'acheta a bas prix, en 1826, ce qui occasionna ensuite des pourparlers entre lui et le peintre qui la lui avait vendue, car le possesseur avait fait grand bruit de son acquisition et le peintre Florentin voulait résilier la marché.

"Ce portrait représente le duc en demi-figure, ou de trois-quarts, tourné du côté gauche; les traits de son visage portent bien le type des Medicis, il tient le pommeau d'un poignard, dans sa main et laisse tomber son bras gauche en arrière. Ses cheveux bruns et sa barbe de la même couleur, sont coupés court. Il est coiffé d'une barrette ornée d'une médaille. Une chemise blanche ressort de son pourpoint à manches rouges, broché d'or, par-dessus lequel il porte un vêtement garni de fourrures, à larges manches. Le fond est vert. Quoique ce tableau soit donné comme original, l'exécution cependant dément cette originalité, et, d'ailleurs, selon l'ordinaire des copies, il a beaucoup poussé au noir.

"Deux autres copies du même portrait se trouvent dans les magazins de la galerie de Florence."

The author has already stated his opinion, that the present is an original picture. This conclusion was his first and unsuspecting one, long before Mr. Pinti's identification of it; and now that he must perforce deem it an original portrait by Raffaelle, he sees no possibility of shrinking from the responsibility of affirming his belief that it is such. Mr. Pinti, after the most careful microscopic examination of the surface of the picture, recognising thereby, unfortunately, very many injuries caused by repeated cleanings and repaintings, declares his conviction that it can be no other than the original picture by the hand of Raffaelle. Sir Charles Eastlake, on a further more careful inspection, although not

disposed, in the present state of the picture, to explicitly reverse his original judgment, is anxious that much of the modern repainting (of the head mainly) should be removed, before pronouncing any more decided opinion either for or against its originality; and at all events, the author believes he may affirm, does not now wish it to be understood that he takes it for granted that the picture is a copy.

The picture is painted on a very fine sharp-toothed canvas, or rather lawn, "tela da fazzoletto," such as was often employed by Giovanni Bellini and other early Venetian masters in their more highly-finished works. The picture was evidently painted almost directly on the canvas with little if any priming. It may be observed, in passing, that the use of this peculiar canvas, obviously a "recherché" material, is in favour of its originality—copyists seldom going out of their way to procure extraordinary or expensive vehicles for their commonplace and ill-paid labours. The head and hand, the only nude portions, are painted very thinly, the threads of the canvas being everywhere visible, whilst all the details of the costume are executed with more impasto. It is the opinion of the writer that Lorenzo did not actually sit for this picture; the head is treated in a grandiose historical style, scarcely less abstract in its nevertheless powerful expression than that of Michael Angelo's famous statue of him—the "Penseroso" of the San Lorenzo tomb. The hand is treated also with a certain Raffaellesque mannerism, difficult to describe, but very appreciable to whoever has much acquaintance with the pictures and drawings of the great artist. The draperies and various accessories of costume, on the other hand, must have been carefully painted from the actual stuffs arranged on the lay figure; and the author feels convinced that whoever having that actual technical knowledge of art which gives a sort of intuitive intelligence in matters of practice, examines carefully the general imitative manipulation, touch, local colour, &c., will, whilst delighted with the elegant graceful style, the ease and absence of effort, which the execution of every point of the genuine surface of the picture displays, feel with him, that it is all but impossible that any copyist, however eminent, could at second hand, have rendered the facts of nature in such an admirable manner.

M. Passavant remarks of the Montpellier picture, that it has "poussé au noir" in the manner of most copies. This most pregnant remark is the more to be noted from the fact that the present work is entirely free from any such tendency; it is, on the contrary, singularly lightsome and brilliant in aspect, and in spite of, in parts, very severe restoration, glows with that "light within," which copies seldom or never possess. In richness and harmony of colour it may indeed be compared with the clear silvery pictures of the later period of Giovanni Bellini: whilst possessing a certain analogy in the general scheme of colour with the Jeanne d'Aragon in the Louvre, being equally clear in tone, the colour is in the author's opinion still more delicate and refined. It must at the same time be admitted, that the picture has irrecoverably lost its original surface in many important parts, although perfectly preserved in others.

A reference to the letters of Lorenzo and his agents Goro Gheri and Baldassere Turini, given in Gaye ('Carteggio, &c.,' vol. ii. pp. 145–7), gives

indirect support to the author's supposition, that the head was painted from a drawing and not directly from the life. Lorenzo was in Rome at the latter end of the year 1517, having doubtless gone there from Ancona after his recovery from his wound. It is evident that he then, if not earlier, entered into relations with Raffaelle, who at that time was overwhelmed with weighty undertakings for the Pope, which would naturally leave him but little time for the minuter style of portraiture (accordingly we see in this picture the very beau idéal of a historical or monumental portrait). The interesting letter, No. 88, in Gaye, from Goro Gheri in Florence to Lorenzo in Rome, dated 6th November, 1517, requests the duke to get Raffaelle, or somebody else capable, to make "la impromptu sua schizzata in carta col carbone," and in profile ("an off-hand sketch in charcoal on paper") to serve as a model for the head on his coinage, because, as he says, that which he already has, in full face, will not do for the purpose. A letter from the duke, who was then in Florence, to Turini in Rome (No. 89), dated 4th February, 1518, directs his portrait, "El ritratto mio," evidently from other indications a finished portrait, to be sent to him as soon as it was finished; and from this correspondence we also learn the important facts, that Raffaelle was at this same time engaged upon the two celebrated pictures—the great Michael and the Holy Family of the Louvre; also for the duke, who had then sent after him to France in the same year 1516, and doubtless gave them to Francis I.

It is extremely interesting to be able to connect this picture (assuming it to be the original) with two such celebrated works of Raffaelle as these last mentioned. The analogy of style, indeed, is very obvious, whilst in respect to its state of conservation, it is at least as well preserved as the Saint Michael, the successive deteriorations and so-called restorations of which have been recently placed in the crudest and most glaring light by the cleaning it has just undergone, and its subsequent removal to the "Salon Carré" of the Louvre, where it has been hung in a prominent position on a level with the eye of the spectator.

Lorenzo was the son of Pietro de Medici, and nephew of Pope Leo X., born in 1492; he was taken two years afterwards, to Urbino, when his parents were driven from Florence, and was hospitably sheltered by the Della Rovere family. This kindness he afterwards repaid with the blackest ingratitude. In 1513 Leo X. entrusted to him the government of Florence, having taken it from his uncle Giuliano, whose better nature was an obstacle to the Pope's ambitious designs. No scruples, as the latter well knew, were likely to have weight with Lorenzo, who was a depraved and licentious tyrant. Under various pretexts Leo enabled him to drive out the son of his former benefactor, Francesco Maria, Duke of Urbino, from his hereditary states, the Pope conferring them again upon Lorenzo with the title of Duke, &c. Francesco Maria, however, soon rallied the country to his cause, and made vigorous war on him, and in one of the actions (in 1517) Lorenzo was dangerously wounded by a shot from an arquebus. When he recovered from his wound (in 1518), he was sent to France, in consequence of the

negotiations of the Pope, to become sponsor to a son of Francis I., and also to marry a relative of the French king (Madeline, daughter of Jean de la Tour de Boulogne d'Auvergne, and Jeanne de Bourbon). Lorenzo died in the succeeding year, 1519, from the effects of early excesses, his wife having also died shortly before him in childbirth. The child survived, and was the celebrated Catherine de Medicis who afterwards married Henry II., King of France.

3 *ft.* 3 *in.* by 2 *ft.* 8 *in.*

Painted in 1518

Vide Illustration

SERIES OF PORTRAITS BY THE TWO "JANETS."

It seems desirable to preface the notice of these portraits by a few introductory remarks on this family or school of painters, whose real or family name was Clouet. Until very recently little more was known of them than their common surname or sobriquet of "Janet," and a number of beautiful portraits, nearly always on a small scale, ascribed with a sort of traditional absence of discrimination, indifferently to them or to "Holbein." A considerable amount of information, however, has latterly been got together in France concerning them.*

It appears that the family was of Flemish origin. A certain Jean Clouet, who is cited as a painter in the service of the Duke of Burgundy at Brussels in 1475, being the father of Jean (2nd); the latter was probably the first who settled in France: he married the daughter of a goldsmith of Tours, and became painter in ordinary to the king, Francis I. ("Peintre ordinaire et valet de chambre du Roy"). He seems to have died in 1541. Jean Clouet (2nd) was succeeded by his more celebrated, though probably not more talented son, François, who inherited his father's official charge, and also his familiar surname of Janet. François obtained letters of naturalisation from François Premier, and retained his office under Henri II., François II., and Charles IX. He was doubtless born early in the first half of the century, as he had evidently obtained celebrity long before his father's death. He is last mentioned in 1570, and is supposed to have died about 1572. Some mention is also made by M. de la Borde of a brother of François Clouet, who is supposed to have died young, and who was also a painter. †

* See the invaluable work of the Comte de la Borde, 'La Renaissance des Arts à la Cour de France,' vol. i. pp. 1-37 and 79-150; also 'Additions au tome premier,' pp. 565-595 and 629-661; and articles in Chennevière's 'Archives de l'Art Français,' by MM. de Treville and Salmon, vol. v. pp. 97 and 287-291; also vol. viii. p. 44.

† 'La Renaissance des Arts, &c.,' 'Additions au tome premier,' p. 588, &c.

Of the portraits hereafter described, Nos. 85, 86, and 87, according to M. de la Borde, should be ascribed to Jean Clouet, whilst the author can give Nos. 88, 89, 90, 91, 92, and 93 to no other hand than that of his more famous son François.

The series of five small portrait heads, on green backgrounds, in this collection, are all most certainly original pictures, none of them are copies. They are, moreover, evidently all by the same artist; a fact proven with even the greater certainty from the natural and progressive changes of manner visible in the later as compared with the earlier specimens. Although with the utmost deference to so high an authority, the author cannot but think that M. de la Borde has been somewhat too sceptical in judging of this class of portraits.* Whilst truly deeming it impossible that François Clouet should have been the painter of anything like the number of specimens of this well-known type still extant, M. de la Borde seems even to express doubts whether any of them are his work. It is all but certain, however, that a considerable number of François Clouet's works are still preserved; and as the portraits now in question are one and all admirable works of art, by the same French artist, always supposed to be François Clouet, inferior only indeed to the works of Hans Holbein, it seems impossible to conclude otherwise than that these at least are really works of the master himself, and not of the Corneilles, Foulons, or Dumoustiers, to whom, doubtless, the great number of imitations and obvious copies of works of this class is due.†

* See 'La Renaissance des Arts,' vol. i. pp. 144 and 145.

† In the interval which elapsed betwixt the publication of the first volume of the 'Renaissance des Arts' and that of the 'Additions' to the same volume (five years, 1850–1855), M. de la Borde seems to have greatly modified his views respecting the genuine pictures of François Clouet, and to be inclined to regard many as true which he had formerly referred to pupils and imitators. The question is really, however, a very difficult one; a 'Catalogue Raisonné' and comparison of the numerous pictures of the Janet family and school extant in the various collections of France and England should be undertaken by some competent French connoisseur; it would be the only effectual basis for a proper classification of their works.

183. 15.

85 PORTRAIT OF ELEONORE D'AUTRICHE, Queen of Francis I., ascribed to Jean Clouet (Janet the elder)

A "three-quarter" portrait, life-size, painted on panel, on a dull green background. The queen is looking towards the left; she holds an orange in her hands. Her costume is in the Spanish fashion, viz. black dress with wide sleeves, embroidered with seed pearls, slashed and puffed with white satin. She wears a magnificent necklace of large jewels, and also a string of pearls hanging down upon her stomacher. On her head she has a flat black cap or bonnet, with a net or caul of gold tissue under it; the cap, which is worn on one side, is richly adorned with jewels, a very large pendent pearl being very conspicuous.

In the wardrobe account of inventory of Henry VIII.'s possessions, made in the first year of the reign of Edward VI. (1547), (MSS. Harl. 1419, in the library of the British Museum), amongst the pictures in St. James's Palace, occurs "a table of the Frenshe queene Elonora in the Spanyshe arraie, and a cap on her head, with an orange in her hande (sister of the Emperor)."

The present picture is doubtless either the one here mentioned or a replica of it, and was probably painted about the period of her marriage with Francis I. (1530). A small picture, 15½ in. by 12 in., also ascribed to Janet, was in the Bernal collection (sale catalogue No. 926; with an engraving). Although substantially the same portrait, it differs in many minor particulars. In the Bernal picture the queen holds a letter in her hands; the costume, however, is nearly identical. M. de la Borde notices it in 'Additions,' &c., p. 633. Another portrait of this queen, also ascribed by M. de la Borde to Jean Clouet, is at Hampton Court. As in the Bernal picture, she holds a letter.

Eleonore d'Autriche, daughter of the Archduke Philippe d'Autriche, and sister of Charles V., was born at Louvain in 1498; married first, in 1519, Emanuel, King of Portugal, who died in 1521, leaving her with two children. In 1530 she was married to Francis I., this union having been stipulated by Charles V. as one of the conditions of the liberation of Francis from captivity. Becoming a second time a widow in 1547, she retired to the Low Countries, and afterwards to Spain, where she died in 1558.

2 *ft.* 5 *in. by* 1 *ft.* 11 *in.*

Murray

913. 10.

86 EQUESTRIAN PORTRAIT OF FRANÇOIS PREMIER, King of France, ascribed to Jean Clouet—*painted in oil, on panel*

The king is mounted on a white horse, with black legs, mane, and tail. He has on a suit of black armour, richly embossed or damascened with silver in elaborate patterns of arabesque ornament. In his right hand is a gilded mace, and he holds the bridle of the horse with the other hand, resting it at the same time on the pommel of his saddle. He is bareheaded, and looks towards the spectator. The saddle and

Dunlacher.

housings of the horse are crimson and gold, and on the horse's head is a lofty plume of light yellow, pink, and black ostrich feathers. The horse is issuing from a triumphal arch decorated with fluted marble columns, and walks towards the left; the horizon, low down in the picture, is bounded by bare blue hills.

This beautiful portrait is one of a series of the kings of France whom the two Janets, father and son, successively served. They were probably repeated more than once. The present specimen is unquestionably an original picture: it is painted in precisely the same manner as the portrait of Henri II. (lot 87), and evidently by the same hand. Francis I. was born in 1494, and died in 1547. M. de la Borde ('Renaissance des Arts,' &c., vol. i. p. 18) notices two other repetitions of this portrait. All three have interesting variations. In the present example the king is bareheaded; in the Florence picture he wears a plumed cap or bonnet; and in the Sauvageot picture, which is painted in distemper, a helmet. M. de la Borde's interesting remarks are as follows:—

"Le portrait à cheval représente le roi à l'âge de 30 ans; le portrait en buste doit être postérieur 3 or 4 ans, c'est-à-dire que l'un a été peint vers 1524, l'autre vers 1528.

"François 1er est à cheval, couvert de son armure de guerre, la tête coiffée d'une toque à plume, une masse d'armes dorée à la main droite; il tient les guides de son cheval qui piaffe sous son noble cavalier en marchant vers la gauche. L'armure en fer damasquinée d'argent, le harnachement du cheval en rouge, le cheval gris à crinière noire, race espagnole. A droite, un arc de triomphe; pour fond, un paysage. Haut. 52 cent., larg. 26.

"Ce tableau est placé dans la galerie de Florence sous le nom de Jean Holbein; nous expliquerons plus loin l'origine de cette erreur et la raison de sa persistance. C'est une délicieuse peinture française, toute flamande encore dans sa vérité, dans sa minutie, un peu gothique aussi dans sa silhouette de bas-relief, mais vivante par l'observation heureuse, la finesse habile des détails, l'éclat argentin du coloris et la simplicité de l'effet.

"Ce portrait a été reproduit plusieurs fois dans l'atelier du maître, et l'une de ces répétitions s'est conservée dans la collection de M. Sauvageot, je pourrais dire dans son musée, si les dimensions du local et la modestie du savant propriétaire ne me defendaient toute autre désignation. La miniature sur velin de grande dimension porte en général à la recherche et s'oppose à l'accentuation. Jean Clouet n'avait pas besoin d'être poussé dans ce sens; mais, malgré ce défaut, on ne peut qu'admirer la finesse des traits de ce visage bien connu, l'habilité des détails, la savante anatomie du cheval, la vérité de sa tête, le feu de son œil. Sans doute le peintre trahit dans ce travail, encore plus que dans son tableau à l'huile, l'école du miniaturiste dont il est sorti, mais on sent en lui l'étoffe du peintre."

11 *in.* by $8\frac{1}{4}$ *in.*

Exhibited at the Society of Arts Exhibition, 1850

882.

87 Equestrian Portrait of Henri II., King of France; ascribed to Jean Clouet—*painted in oil on panel* / Dunlacher.

The king is mounted on a black horse walking towards the right, both horse and rider are seen in profile; he wears the costume of a "Capitaine de chevaux légers," habited in a suit of black armour richly damascened with scroll foliage, apparently chiselled in relief in silver. The horse is richly caparisoned, all the trappings and other details being white with gold braidings and studs.* The king has a gilded mace in his right hand, and is bareheaded, his hair being cut very close. The horse's head is decorated with a bunch of white and green ostrich plumes. In the background is a portion of a wall or perhaps a gateway, from which the horse and its rider are supposed to be issuing. The landscape background shows a great expanse of the blue sky, the horizon being low down in the picture, and formed by distant mountains.

An original drawing for this picture was formerly in the collection of M. Alexandre Lenoir, who published it in the 'Musée des Monuments Français,' &c., 8, pl. 276. It, the drawing, is also well engraved in outline in Willemin's 'Monuments Français inédits,' vol. ii. p. 239. It differs slightly in some details from the present picture, principally in that the king wears a flat cap or bonnet, whereas in the picture he is bareheaded.†

This picture was purchased at the sale of the late King of Holland's collection, and was then called a portrait of Don John of Austria. M. de la Borde notices it as follows, 'Renaissance des Arts,' &c., t. i. p. 148, note:—

"'Don Juan d'Autriche, dans une attitude triomphante, est représenté montant un cheval noir; il a la tête découverte, il est vêtu d'une armure émaillée et ciselée en argent. Il porte une massue en or élégamment travaillée. Son cheval est paré de riches harnais, le bridon est

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* According to Brantôme, Henry II.'s livery was black and white—"à cause de la belle veuve qu'il servait." (Diane de Poitiers.)

† Willemin, texte, p. 45, notices the drawing as follows:—"Le portrait de Henri II. que nous avons sous les yeux, témoigne de cette exactitude et de ces soins minutieux. Il est impossible de rendre avec un fini plus précieux tous les détails de l'armure du monarque, de l'équipement et du caparaçon du cheval. Henri II. est ici représenté dans le costume et l'appareil généralement usités pour faire son entrée dans quelque bonne ville de son royaume. Un dessein de la collection de Fontette le représente à peu près de la même manière, faisant son entrée à Rouen, en 1550. Le riche caparaçon du cheval, à lanières et houppes flottantes, était complètement dans le goût et les usages du temps, et l'on ne peut lire sans étonnement, dans la description de l'entrée que nous venons de citer (c'est la Déduction du somptueux Ordre, &c., Rouen, 1551, in-4°), le détail minutieux de tous les ornements, broderies, floccars et panaches qui entraient dans la composition d'un pareil d'équipement. La riche armure ciselée que porte Henri II., et qui, suivant l'usage de son époque, s'arrêtait aux genoux, ressemble, sous quelques rapports, à une magnifique armure conservée au Musée Royal d'Artillerie, et connue sous le titre de l'armure aux lions."

garni de plumes au-dessus de la tête. Le fond de ce tableau est un pan de mur qui se détache sur le ciel. Le lointain est simplement composé, et le coloris en est faible.'—'Description des Tableaux,' par C. J. Nieuwenhuis, in-8°, 1843.

"Ce portrait n'est pas de François Clouet et ne représente pas Don Juan d'Autriche. Il est de Jean Clouet, il a été fait pour servir de pendant au portrait de François Ier, décrit p. 18, et il représente Henri II. à l'âge de 29 ans, en 1545. Mêmes dimensions, même armure, même équipement. Seulement la tête du prince est découverte, son cheval, de robe noir, est harnaché de broderies blanches, et il marche de gauche à droite. A ces différents titres, ce petit tableau mérite toute notre attention, et je n'ai relégué sa description dans cette note que parce qu'il porte les traces d'une main fatiguée par l'âge, et qui ne pouvait servir à caractériser complètement la manière du maître. En effet, ce portrait n'atteint que médiocrement la ressemblance; la tête est petite et maigre, le modèle pauvre et le ton plus faible encore que dans le portrait de François 1er. Le peintre n'a retrouvé sa vigueur de jeunesse que pour rendre, avec sa surprenante habileté, toutes les broderies du harnachement et la damasquinure d'argent se détachant sur le fer noir de l'armure. Une main maladroite a repeint le ciel.

"Si, comme on le murmure, la collection du Roi de Hollande doit devenir la proie des enchères, il est à souhaiter que ce portrait de Jean Clouet soit acquis pour le Louvre. Aucun autre Musée ne peut en apprécier, aussi bien que nous, les mérites de toutes sortes."

The writer cannot agree with M. de la Borde that this exquisite little picture bears any traces of a senile hand, that "the head is meagre in drawing, or too small, or that the modelling and tone are poor and thin." On the contrary, it is, in his opinion, quite equal, in these and all other respects, to the portrait of François I., and unsurpassed by any portrait of the Janets the author has ever seen. In truth of character, living expression, and admirably beautiful execution, this head of Henri II. is excelled only by some of the superb miniature heads of Holbein, such as Nos. 193 and 194 in this collection. It is scarcely necessary, however, to observe that a certain hardness and poverty of aspect are inseparable from the treatment of a head in strict profile, especially, also, when, as in this instance, it is boldly detached on a background of clear blue sky; but when these difficulties are properly taken into account our admiration of the elder Janet's (?) technical skill and taste, as shown in the composition and execution of this portrait, is even greatly increased.

In the 'Additions au tome premier' of the 'Renaissance des Arts' (p. 574), M. de la Borde, after an interval of five years, under the heading "Portraits équestres de François 1er et de Henri deux," returns again to the consideration of this picture as follows:—"J'ai éprouvé un véritable embarras devant le portrait équestre de Henri deux faisant le pendant du portrait de François 1er de la galerie de Florence. A l'époque ou je le décrivis, il se trouvait dans le musée du Roi de Hollande; il a été vendu depuis, avec cette magnifique collection. . . Ce portrait pourrait bien n'être que la répétition en petit d'un grand

tableau que François Clouet aurait peint en 1547, à l'époque de l'avènement de Henri II. au trône, en se conformant à une donnée traditionnelle, et en s'efforçant de donner à sa manière tout le solennel de la peinture officielle. Maintenant que la date de la mort de Jean Clouet, le second des quatre Clouets, peut être placée en 1541, il faudrait pour lui attribuer ce portrait supposer qu'il l'aurait peint en 1540, et Henri II. n'avait alors que vingt-deux ans. Le portrait indique un homme plus âgé, même en tenant compte de la force et de la formidable encolure qu'eut, dès sa jeunesse, le fils de François 1er."

M. de la Borde ('Additions,' &c., p. 570) further adduces a passage from an obscure contemporary French writer, Estienne Jodelle, in which the life-sized picture is alluded to as follows:—"Henrici equitantis domi, sic nuper à Janetio Parisiensi excellentissimi in majore tabula depicti."

Although the author has followed M. de la Borde's opinion, previously expressed, that both this picture and the François I. are by Jean Clouet, he fully shares the misgivings indicated in the previous passage, which shows an evident suspicion in the mind of the writer that, after all, they are really by François Clouet, the son. This suspicion, moreover, is greatly strengthened by the fact that, although painted in distemper, the picture next to be described (equestrian portrait of Charles IX.) is apparently by the same hand as the other two; and it is needless to observe that Janet the elder could not by any possibility have painted Charles IX. The subject, however, is full of difficulties.

Henri II. was born in 1518, succeeded to the throne on the death of Francis I. in 1547, and died in 1559.

$10\frac{1}{2}$ *in.* by $8\frac{3}{4}$ *in.*

294.

88 Equestrian Portrait of Charles IX., King of France; by François Clouet, (Janet the Younger)—*painted in water colours on vellum* Whitehead.

This is probably the latest of the series of equestrian portraits of the kings of France, painted, and doubtless repeated more than once, by the two? Janets. Unlike lots 86 and 87, this of Charles IX. is painted in water colours, in the usual miniature style, on vellum strained over an oak panel. The king is represented on a grey horse, riding towards the left, the background formed by the loop-holed wall of a fortress. He wears a crimson satin doublet and hose, and short black cloak embroidered with gold, a frill round his neck, and pendent chain of large clustered pearls, black cap or bonnet with a gold band, and small ostrich plume. The saddle-cloth and housings of the horse are black and gold, the former diapered with broad diagonal bands semée of fleurs de lys. The face, turned towards the spectator, is singularly truthful and lifelike, and is marked by a somewhat austere, melancholy or pre-occupied expression. This fine miniature is most delicately

painted, and is in the most perfect state of preservation. It was formerly in Mr. Harmann's collection.

Two companion portraits, also painted in water colours, and evidently "en suite" with the present, were in the Bernal Collection (Nos. 1135 and 1136); they were Henri II., by Janet, in a green dress and black cloak, on a white horse covered with crimson trappings, and Henri III. (by Janet ?) in a black dress, on a brown horse. They were purchased at the sale by Mr. Colnaghi, from whom they were acquired by His Royal Highness the Duc d'Aumale.

Charles IX. was born in 1550, and died in 1574.

11 *in.* by $8\frac{1}{4}$ *in.*

Exhibited at the Society of Arts Exhibition, 1850.

89 Portrait of the Comte de la Marque; ascribed to François Clouet

47. 5.

A small head or three-quarter portrait, on a light azure or green background, of a gentleman, apparently about thirty years old; he has a red or sandy coloured, broad, forked beard, moustache, whiskers and hair of the same colour, and light-blue eyes. The costume is that of circa 1540-50, viz. black jerkin, white satin ? wide sleeves, and flat black cap with gold points, and a small black plume.

At the back of the panel is written in an ancient hand, on paper pasted on:—"Monsieur le Comte de la Marque, Seigneur de Braime et autre lieux, oncle de Madame de Gonzague, abesse d'Avenoy, en 1584, de qui vient le présent portrait, que m'a esté donné par l'aumonnier de Madame l'Abesse d'Avenoy en 1639. A Bavilly Chanoine de St. Symphorien."

Maintaining

7 *in.* by $5\frac{1}{2}$ *in.*

From the Strawberry Hill Collection

90 Portrait of "Claude de Clermont, Sieur de Dampierre"; ascribed to François Clouet

110. 5.

Small head or three-quarter portrait of a gentleman of about thirty or five-and-thirty years old; he is of blond complexion, has blue eyes and a forked red beard, moustache of the same colour, the hair darker. The costume is of circa 1540-50, viz. a black doublet trimmed with gold braid and silver buttons, black cap likewise trimmed to match, also with a gold medal and two small white ostrich feathers tipped with black, plain green background.

$7\frac{1}{4}$ *in.* by $5\frac{3}{4}$ *in.*

From the Strawberry Hill Collection

451. 10. 91 PORTRAIT OF A GENTLEMAN, unknown; ascribed to François Clouet—*on panel*

He is apparently aged about thirty-five or forty, has a bushy red beard, whiskers and moustache, costume of circa 1550, viz. plain black frieze doublet and black cap or "barrette," without any ornaments. The background is green. The general tone of this picture is rather darker, and execution somewhat more forcible than that of the preceding picture; it is, however, certainly by the same hand.

$6\frac{3}{8}$ *in.* by $5\frac{1}{4}$ *in.*

From the Strawberry Hill Collection (lot 60, 20*th day) described as a "Fine head by Janet."* Johnson

199. 10. 92 PORTRAIT OF A GENTLEMAN, unknown; ascribed to François Clouet—*on panel* Dulacher

$6\frac{3}{4}$ *in.* by $5\frac{1}{4}$ *in.*

This portrait, obviously by the same hand as the three previous ones, represents a man about thirty years old, with a small beard and whiskers, and incipient moustache. He is in half-length, with the hands seen, wearing a plain black dress and cap, holding his gloves in one hand, with the other in the folds of his black cloak. The costume is apparently of about 1550-60, and the picture altogether is perhaps a rather more recent performance than the last; it is equally forcible in tone with the previous picture, and is likewise painted on a green ground.

From the Strawberry Hill Collection (lot 53, 20*th day). Called in the Catalogue, but evidently in error, "A son of Sir Thomas More, by Holbein."*

168. — 93 PORTRAIT OF A GENTLEMAN, unknown; ascribed to François Clouet, *circa* 1560—*on panel* Jenoch

This personage, simply habited in a black dress and holding a gold ring in his hand, is of somewhat stout habit; he has the air of a doctor of laws or medicine; he wears a flat black cap or barrette, is without beard or moustache, and his hair is cut close or square across his forehead in the ancient fashion, falling down long on each side. The background is green as usual, and the execution and tone of the picture correspond in every respect with the two previous specimens. It was purchased at the Strawberry Hill sale (lot 65, 20th day), being described as a "Portrait of Luther." This picture, with another, was a present to Walpole from his great nephew George, Earl of Cholmondeley. On the back of the panel is written in an ancient hand:—"II. 2 data, Excel Pūpis Vallistari avunculi munere." And also in more recent characters:—"Agostino Landi, Princ de Vallistari de Taro—tableau du palais de Monaco Pūpis Valistari munus."

$9\frac{1}{2}$ *in.* by 7 *in.*

94 A Family Portrait Group of Catherine de Medicis and four of her Children, Charles IX., the Duc d'Anjou, afterwards Henri III., the Duc d'Alençon, and the Princess Marguerite, afterwards Queen of Navarre; painted in 1561; ascribed to "Janet"—*painted on canvas*

Sinclair

283. 10.

The figures, of small life-size, are all represented standing at full length on a step or low dais. Catherine, in a widow's black dress, is on the left of the picture; she holds Charles IX. by the hand, her left hand resting on his shoulder. Beside the young king stands his brother, the Duc d'Anjou, afterwards Henri III., holding a letter or small paper book in his right hand and a white handkerchief in his left. The young Duc d'Alençon stands near his mother on the extreme left, with one foot only on the step; and lastly, the Princess Marguerite is seen in the background betwixt her two elder brothers.

The costume of the three boys is exactly alike, viz. doublet, slashed and puffed trunk hose of tawny yellow laced with silver, and yellow tight-fitting under hose; the doublet and trunk hose are embroidered with vertical bands filled in with diagonal stripes and small slashings, a short falling cloak of the same colour and pattern, of the usual fashion of the period, and a yellow cap ornamented with pearls and a small white and yellow plume, complete the suit. The king and the elder duke wear the jewel of the order of St. Michel, pendent on their breasts from a yellow scarf. The princess is dressed in a greenish-blue robe, open in front and ornamented with a wide border of gold embroidery, underneath it a white satin petticoat; round her waist is a band of large jewels; a long string of the same falling vertically down in front nearly to her feet, serves to suspend a small flacon vase-shaped pomander; on her head is a rich band or coronet of jewels.

The picture has a plain dark background, and on the step underneath the feet of the king is inscribed in bold letters, ANN. AETA. SUAE XI., an indication which corresponds exactly with his apparent age, and fixes the date of the picture, 1561.

It was formerly in the Strawberry Hill collection, 21st day, lot 89, and is described by Mr. Robins in the Sale Catalogue as:—"A splendid gallery picture, whole length portraits of Catherine de Medicis and her children, Charles IX., Henri III., the Duc d'Alençon, and Marguerite, Queen of Navarre, by Janet This extraordinary and powerful picture was purchased from Mr. Byde's collection in Hertfordshire. It displays, with the greatest accuracy, the rich costume of the period, and, as a work of art, may be pronounced matchless. A strong likeness, it will be observed, is visible in the countenances of the children, which presents a fine instance of the early period of portrait painting."

A similar picture is extant in the Castle Howard Collection, and is thus described in Dr. Waagen's 'Treasures of Art in Great Britain,' vol. iii. p. 322:—"Catherine de Medicis, consort of King Henry II., with her children, afterwards King François II., Charles IX., and Henri III., and the Princess Marguerite, whole-length figures, the size of life, very

carefully painted, in his pale colouring, and especially delicate in the hands. A more important picture of this, the best French portrait-painter of that age, than any that the Louvre possesses."

Monsieur de la Borde quotes Dr. Waagen's descriptions of this picture, 'Renaissance,' &c., vol. i. n. pp. 110, 146. After alluding to certain lost pictures of François Clouet, of life-size, he says:—"Il faudrait voir ce tableau. S'il est de Janet, nous pourrons mieux nous figurer ce qu'étaient les grandes peintures du cabinet doré dans le Luxembourg."

In the "Additions au tome premier," p. 592, published five years afterwards, he reverts again to this picture as follows:—"Je n'ai point retrouvé les tableaux du Luxembourg, c'est un mécompte, mais j'ai été jusqu'au fond de l'Angleterre, à Castel-Howard, dans l'unique but de voir ce grand tableau de cinq figures, représentées par François Clouet, en pied et de grandeur naturelle. Ce fut un second mécompte. Ce tableau est placé au-dessus d'une cheminée, et encastré dans la muraille. La reine, dans son costume de veuve, mais avec des traits que l'âge n'a pas encore fatigués, occupe sur un second plan la gauche du tableau. Elle appuie sa main gauche sur l'épaule de François II, qu'elle présente pour ainsi dire du haut de son estrade; près de lui, à la droite du spectateur se tient de face le Prince Charles IX; plus en arrière, la Princesse Marguerite, et sur le premier plan le jeune Henri III, montant de son pied gauche sur l'estrade, en se tournant, presque de face vers le spectateur. Le tableau a en hauteur 6 p. 6 p., en largeur 5 p. 4 p. (mesures anglaises).

"Ce n'est pas un œuvre de François Clouet, c'est de la peinture plate sans éclat, sans vigueur, sans consistance. Les ressemblances des personnages sont vraies, mais elles sont sans vie; tous les yeux ressortent en noir, au milieu de carnations plâtrées; le dessin des mains exagéré, suivant la mode de Fontainebleau, l'élégance des doigts effilés; des détails de costume sont peints à effet, mais quand on regarde de près, on voit qu'ils sont grossièrement rendus. C'est aussi en prenant une échelle pour mieux examiner cette peinture, qu'on voit combien elle est léchée et délayée, le grain de la toile percé de longues traînées de couleur. Toutefois ces critiques s'addressent à l'opinion qui attribue cette ouvrage au peintre Janet; autrement je dirais que c'est un très curieux et très estimable tableau de quelque peintre français, devenu à moitié Italien. Je donnerai une idée exacte de sa manière en renvoyant au portrait de Henri IV enfant, du Musée de Versailles. Celui-là aussi fut longtemps attribué à Janet. Tous deux participent de ce mélange de qualités estimables, mais contraires, qui se nuisent en s'associant."

In a note to the above, M. de la Borde says that the Castle Howard picture came from Strawberry Hill. It is needless to say that this is a mistake, the present being the real "Strawberry Hill" picture, where it was purchased at the sale by Mr. Scarisbrick, of Scarisbrick, at the recent dispersion of whose extensive gallery of pictures it was acquired by Mr. Magniac. In all probability it, and not the Castle Howard picture, is the original work; at all events, both are substantially the same composition. The inscription recording the age of the

young King Charles IX., however, seems to be wanting on the Castle Howard picture. M. de la Borde, moreover, following Dr. Waagen, has fallen into a notable error respecting the personages represented; the eldest of the princes is not François II. but Charles IX., the other three being Henri III., the Duc d'Alençon, and the Princess Marguerite, as rightly stated by Walpole; the proof of this is very obvious. Catherine is represented as a widow, evidently, therefore, posterior to the year 1559, in which year her husband died, whilst at the same time the pseudo François II. was, according to the inscription, in his eleventh year when this picture was painted; he was, however, sixteen years old at the death of his father in 1559; whereas, supposing the eldest boy to be Charles IX., which is certainly the case, there is no longer any difficulty. Charles came to the throne on the death of his brother François in the following year, 1560, being then ten years old; and as the picture was painted when he was eleven years old, we arrive at the year 1561, at which time Catherine had been two years a widow.

The royal line of Valois came to an end with the individuals here represented, all the children of Catherine having died without issue. This picture is, indeed, a most expressive historical monument; the attitude of the queen mother visibly represents her as the guardian and protector of the young king, and it was about the time of the execution of this picture that her political supremacy, the detestable fruits of which so long devastated and demoralised France, really commenced. It may perhaps be useful to note that Catherine de Medicis was daughter of Lorenzo de Medicis, Duke of Urbino, her mother being a French princess; born in 1519; she was married to Henri II. in 1533; (before his accession to the throne); that for ten years this marriage was unfruitful, at the end of which period she became a mother, and bore the king in succession ten children, in as many successive years, most of whom died in their infancy. Three of her sons reigned in succession (François II., Charles IX., and Henri III.). She was perhaps the real author of the Massacre of St. Bartholomew, and died in 1589.

6 *ft.* 8 *in.* by 4 *ft.* 7½ *in.*

End of First Day's Sale.

Second Day's Sale.

On MONDAY, JULY 4, 1892,

AT ONE O'CLOCK PRECISELY.

HISTORICAL PORTRAITS.

21. 95 EDWARD VI., in gold embroidered black dress and jewelled cap —half length—*in carved and partly gilt frame*
18¼ *in.* by 14¾ *in.* Christie

9. 9. 96 MARY QUEEN OF SCOTS, in embroidered dress and cap, wearing pearls
16½ *in.* by 13½ *in.* Brooke

115. 10. 97 PORTRAIT OF QUEEN ELIZABETH, in black dress, with bands of black and white embroidery, lace ruff and cuffs, and stomacher with pearls, wearing a gold seal suspended round her neck, and standing by a table with her right hand resting on a book—whole length—by Zucchero
80½ *in.* by 42½ *in.* D°

141. 15. 98 SIR PHILIP SYDNEY, in richly embroidered dress and cloak, and lace ruff, standing at a table, his right hand resting on the plan of a citadel, his left hand on the pommel of his sword—whole length
79 *in.* by 45 *in.* Smith.
From Prior's Bank

99 William of Orange, Father of William III., in yellow dress with embroidered sleeves, lace scarf and cuffs, with steel cuirass and embroidered crimson sash—three-quarter length —with landscape background
37. 16. Smith
48½ *in.* by 37 *in.*

100 William III., in armour, holding a baton in his right hand, his helmet on a table beside—three-quarter length
27. 6. Hodgkins
32 *in.* by 25¼ *in.*

101 Portrait of a Man in Armour, holding a pistol in his right hand, his plumed helmet on a table by his side—small full length
10. 10. Davis
23½ *in.* by 16¾ *in.*

102 Marguerite van Gest, in black dress with embroidered collar, standing at a table on which is a tall gilt cup and cover, which she is holding with her left hand, her right hand holding an open book—three-quarter length
78. 15. Do.
27 *in.* by 21 *in.*
Replica of a picture at Versailles

103 Christian IV., King of Denmark, holding a baton in his right hand, a helmet with plumes on a table at his side—whole length—*on copper*
30. 9. Hodgkins
14½ *in.* by 10⅛ *in.*

104 The Infant Ferdinand, son of Philip III. and Margaret of Austria, and afterwards Governor of the Low Countries, in armour—ascribed to Velazquez
21. Gottschalk
Oval, 30½ *in.* by 24½ *in.*

105 Frederic V., King of Bohemia, in demi-suit of armour, damascened with the royal eagle, crown, monogram, and scrolls, lace ruff and embroidered doublet, his right hand resting on a staff, his left on the pommel of his sword, his helmet is on the table beside him—three-quarter length
39. 18. Dulleen.
48 *in.* by 40½ *in.*

106 PRINCE MAURICE OF NASSAU, in gilt armour, with foliage, wearing a scarf and order, a baton in his right hand, his left resting on a table, upon which is a plumed helmet—three-quarter length
43 *in.* by 32 *in.*

107 CHARLES, DUC DE BOURBON, CONSTABLE OF FRANCE, in dark brown dress, with medallion gold ornaments, and cap with gold badge and feather, with coat-of-arms and inscription—half length—*in inlaid ebony and tortoiseshell frame*
20¼ *in.* by 15¾ *in.*

108 MICHELLE DE FRANCE, wife of Philippe le Bon, Duke of Burgundy, in embroidered brown dress and head-dress—half length
13¼ *in.* by 10¼ *in.*

109 MADEMOISELLE DE BLOIS, Princesse de Conti, in embroidered crimson and black robe, holding a spaniel in her arms
28 *in.* by 22 *in.*

110 MARIE ANNE VICTOIRE (MADEMOISELLE), in embroidered white dress and wearing jewels in her hair, standing by a table on which is a crown—three-quarter length—by F. Boucher
31½ *in.* by 24½ *in.*
From the Trianon

111 LOUIS XV., when young, in ermine robe, holding a sceptre
31¾ *in.* by 24 *in.*
From the Trianon

112 MARIE LECZINSKA, wife of Louis XV., in richly jewelled robes, a crown on a table beside her—whole length
19¾ *in.* by 14½ *in.*

MIGNARD.

113 PORTRAIT OF THE ARTIST'S DAUGHTER, Mme. de Feuquières, holding his portrait
19¼ *in.* by 15¼ *in.*

MIGNARD.

114 PORTRAIT OF A NOBLEMAN, in brown dress and robe and flowing wig, his left arm resting on the base of a column
25 *in.* by 20½ *in.*

J. B. VAN LOO.

115 ANNE OF AUSTRIA, in blue dress embroidered with gold flowers, riding on a white horse with crimson and gold trappings, an attendant by her side, and a cupid above crowning her
$16\frac{1}{8}$ *in.* by $12\frac{1}{4}$ *in.*

21. 10. 6 Rutley

J. H. FRAGONARD.

116 MADEMOISELLE GUIMARD, the celebrated French dancer, before a statue of Cupid
$17\frac{1}{2}$ *in.* by $14\frac{1}{2}$ *in.*

267. 15. Davis

J. H. FRAGONARD.

117 PORTRAIT OF A LADY, seated, a child sleeping in a cradle at her side: an attendant behind a screen is addressing her—*signed*
$17\frac{3}{4}$ *in.* by $14\frac{3}{4}$ *in.*

215. 5. D°

A. WATTEAU.

118 LE PRINTEMPS: a garden scene, with a fête champêtre, and figures in a gondola
$17\frac{1}{2}$ *in.* by $21\frac{1}{4}$ *in.*

136. 10. Mainwaring

F. BOUCHER.

119 THE MUSE ERATO, reclining, with Cupid
$39\frac{1}{2}$ *in.* by $52\frac{1}{2}$ *in.*
Formerly belonged to Madame de Pompadour

861. Jemisch

NICHOLAS BEL.

120 TWO CHILDREN OF LOUIS XV., one in embroidered orange dress, holding a basket of fruit, the other in embroidered lace dress, holding a spaniel by a blue ribbon
$30\frac{1}{2}$ *in.* by 32 *in.*
From the Petit Trianon

1060. 10. Davis

VAN DER MEULEN.

37. 16. 121 LOUIS XIV., seated, in embroidered dress, with steel cuirass, red breeches and hose, a crown and helmet upon the table beside him, a baton in his right hand: a distant view of the sea, and a ship in the background—whole length

75 *in.* by 59 *in.*

From the old Town Hall at Lyons

Davis

VAN DER MEULEN.

52. 10. 122 LE DUC D'ALEMBERT, in embroidered gold dress, riding on a white horse, caparisoned with blue and gold trappings, in a landscape

24¼ *in.* by 17½ *in.*

Rutley

COELLO.

572. 5. 123 DONNA MARIA, INFANTA OF SPAIN, in embroidered white satin dress with crimson sleeves and lace ruff, wearing a jewelled locket and girdle, her right hand caressing a monkey seated on a table—*with inscription*

43 *in.* by 30¾ *in.*

Davis

JUAN PANTOJA DE LA CRUZ.

78. 15. 124 PHILIP III., KING OF SPAIN, in armour richly damascened with gold, his right hand resting on his helmet which is on a table by his side, his left hand holding the pommel of his sword—whole length

71 *in.* by 39½ *in.*

From the Orleans Gallery Smith.

VELASQUEZ.

125 CHARLES II. OF SPAIN, when young, in embroidered dress and lace cap, seated on a cushion—*in carved open frame, surmounted by a crown, and painted coat-of-arms*
18 *in.* by 13¼ *in.*
54. 12. Davis

S. GOETAUD.

126 MARGARET, DUCHESS OF PARMA
17. 6. 6 28 *in.* by 20½ *in.* Do

KONING.

127 PORTRAIT OF GASPARD KINSCHAT, in blue silk dress and lace collar
5. 15. 6 21½ *in.* by 16½ *in.* Murray

HANS BURGHMAIR.

128 PORTRAIT OF A YOUNG MAN, in brown dress, holding a sword in his right hand, and black cap with monogram G.E., under an arch from which is suspended a laurel wreath and tablet, with monogram H.B., a palace and landscape in the background; on his right hand is a column from which a tablet is suspended, "Aetatis suae XX, MDXVIII."
99. 15. 17¼ *in.* by 12⅝ *in.* Crawshay

L. CRANACH.

129 JOHN FREDERIC, THE MAGNIFICENT, Elector of Saxony, in slashed black and white dress and black coat, holding a scroll in his right hand—half length
28. 7. 19¼ *in.* by 13½ *in.* Gretor.

I. CRANACH.

126. 130 Sybille de Cleves, wife of the preceding, in black and white dress, with bands of embroidery, and with crimson cap and bodice embroidered with pearls, and crimson skirt—half length

24½ *in.* by 18¼ *in.* Donaldson

22. 1. 131 Albert of Brandenburg, Elector of Mayence, in cardinal's hat and embroidered crimson and gold cape, wearing numerous jewelled rings—half length

20¾ *in.* by 15¾ *in.*

From the King of Holland's Collection

Magniac

PICTURES BY OLD MASTERS.

40. 19. 132 A Roman Triumphal Entry into a Fortified City on the Coast, a composition of numerous equestrian and other figures, with cattle and spoils

15½ *in.* by 56½ *in.* Crawshay

An early picture in colours and gold

H. SCHOPFER, 1535.

257. 5. 133 A VIEW IN ROME, with numerous figures in the costume of the beginning of the 16th century, representing the story of Virginia and Appius Claudius—*in carved and partly gilt frame*

36¾ *in.* by 65 *in.* Donaldson.

EARLY FLEMISH.

210. 134 Ecce Homo

29 *in.* by 23 *in.* Crawshay.

Vide Illustration.

L. STRADA.

135 An Extensive Landscape, with the Battle of the Hundred Knights at Eckerbert—*in frame, carved with cherubs' heads, fruit, and flowers in high relief*
40 *in.* by 63 *in.*

105. Goodhart

DIEPENBECK.

136 The Interior of a Stable, with portraits of Prince Rupert and his chaplain, a courtier, and attendants
32½ *in.* by 46½ *in.*

68. 5. Maguiac

SCIPIONE PULZANO.

137 Portrait of a Lady in richly jewelled dress and lace ruff, with pearls

22. 1. Dowdeswell

REMBRANDT SCHOOL.

138 Portrait of a Man in a cloak trimmed with fur, and turban; and the Companion

22. 1. Radley

MODERN PICTURES.

SIR E. LANDSEER, R.A.

139 Dogs Fighting—*signed* "E.L. ætat. XVIII."

115. 10. Maguiac

A. AMATTI.

141 A Woody Road Scene, with children and poultry
8½ *in.* by 12 *in.*

7. 17. 6 D°

GERICAULT.

142 A Horse in a landscape
13½ *in.* by 17½ *in.*

7. 17. 6 Roskell.

E. ISABEY.

18. 18. 143 The Courtyard of a Chateau, with carriages, huntsmen, and hounds. Polak

C. E. HOLLOWAY.

22. 1. 144 St. Paul's Cathedral, from the Thames. Way.

J. PEEL.

5. 15. 6 145 A Canal Scene, with white horse towing a barge: sunset Prince

J. F. HERRING, Sen., 1858.

278. 5. 146 Market Day at St. Albans Agnew.

G. STUBBS, A.R.A.

45. 3. 147 Virago by Knap, dam by Regulus Gardner.

G. STUBBS, A.R.A.

105. 148 Saltram, by Eclipse, out of Virago Whitehead

7. 7. 151 A Gentleman, holding a horse, in a landscape—and the companion Colnaghi

J. WARD, R.A.

18. 18. 152 A Kid Buck.

MINIATURES IN OILS.

159 PORTRAIT OF A GENTLEMAN—*in oval metal-gilt frame*

160 PORTRAIT OF A GENTLEMAN, in dark-green dress and ruff
Circle, on panel

161 PORTRAIT OF A LADY, in black dress, with muslin ruff, and cap with strings—*æt.* 56—*Signed with monogram J. B., and dated* 1581
3 *in.* by 2½ *in.*

162 PORTRAIT OF A GENTLEMAN, supposed to be the Duke of Norfolk, in black dress, with striped red sleeves—half length, in a circle
4¼ *in. diam.*

163 CHARLES THE BOLD, Duke of Burgundy, in steel armour damascened with gold, wearing the Order of the Golden Fleece, and holding a baton in his right hand—three-quarter length—*in tortoiseshell frame—painted in gouache*
6¾ *in.* by 4⅞ *in.*

164 THE DUCHESSE DE GUISE, in black and white dress, embroidered with gold and wide lace ruff, wearing a jewelled pendant and jewelled gold ornament in her hair—*dated* 1592
Oval, 4 *in.* by 3 *in.*

165 PHILIP II., in embroidered black dress, wearing a gold chain, and holding gloves in his left hand—half length—*in metal-gilt frame*
Circle, 3½ *in. diam.*

GONZALES COQUES.

166 ANNE MARIE SCHURMAN, in embroidered black dress, with wide lace collar and cuffs, her arms folded—half length—*in pierced metal-gilt frame*
4¼ *in.* by 3¾ *in.*
From Lord Camden's Collection

SIR ANTONIO MORE.

32. 11.

167 Albert VII. Archduke of Austria, and Sovereign of the Low Countries, in black dress and wide lace ruff—*in similar frame*

$4\frac{1}{8}$ *in.* by $3\frac{1}{8}$ *in.*

From Lord Camden's Collection

Davis

34. 13.

168 Maximilian I., three-quarter length, in armour with gilt bands, and embroidered crimson and gold girdle, wearing the collar and order of the Golden Fleece, and holding a baton in his left hand—painted in body colour—*in frame of old Limoges enamel, painted with masks, arabesque figures and foliage, and ribbons, in grisaille and pale blue, a male head in a medallion above*

$6\frac{1}{2}$ *in.* by $5\frac{1}{2}$ *in.*

Mainwaring

33. 12.

169 Comte d'Egmont, the companion, in armour, richly damascened with gold, and wearing a crimson scarf on his left arm, and a ribbon with the badge of the Golden Fleece, the right hand resting on his plumed helmet on a table beside him, the left on his sword—*in nearly similar frame of old Limoges enamel*

6 *in.* by $5\frac{3}{8}$ *in.*

Dunlacher.

19. 19.

170 Ninon de l'Enclos, in blue dress—*an oval enamel, in pierced metal-gilt frame*

$3\frac{1}{8}$ *in.* by $2\frac{1}{2}$ *in.*

Hodgkins

FRAGONARD.

157. 10.

171 Mountebanks; and a hunting scene—*a pair*

$3\frac{3}{4}$ *in.* by $4\frac{3}{4}$ *in.*

Davis

MADAME BOUCHER.

38. 17.

172 Madame Boucher in a Sledge, which is being pushed by her husband—*in gouache*

$2\frac{3}{8}$ *in.* by $3\frac{1}{4}$ *in.*

Magniac

173 Maria Theresa of Savoy, Princesse de Lamballe, wife of the Duc de Bourbon, and intimate friend of Marie Antoinette, born 1749, and guillotined during the Revolution—*in gold filagree frame, set with stones*
Oval, $2\frac{7}{8}$ *in.* by $2\frac{1}{8}$ *in.*

44. 5. Dunlacker.

174 Lady Mary Hervey, in white dress and head-dress, and blue ribbons on the sleeves, on ultramarine background
Oval, $3\frac{1}{8}$ *in.* by $2\frac{3}{8}$ *in.*
From Strawberry Hill

15. 15. Clifford

175 Marie Antoinette d'Autriche, Reine de France; Le Comte d'Artois; Louis XVI., Roi de France; Le Comte de Provence; Louise de Savoie, Comtesse de Provence; and Marie Thérèse, Comtesse d'Artois: a series of six miniatures painted on mother-o'-pearl—*in carved and gilt Louis XVI. frame*

126. Dunlacker.

176 Portrait of a Gentleman, in black dress and wide collar, by Dobson—*on copper*—the back engraved with initials M.H. and shield-of-arms

7. 17. 6 Clifford

177 The Empress Catherine of Russia, by Kupetsky, portrait-painter to the Court of Vienna

8. 18. 6 Davis

178 Head of a Prince, wearing a jewelled crown—*in metal-gilt frame*
$2\frac{1}{8}$ *in.* by $1\frac{3}{4}$ *in.*

2. 12. 6 Do.

179 The Four Philosophers, after Rubens—*on copper—in metal-gilt frame*
$4\frac{3}{4}$ *in.* by 3 *in.*

17. 17. Harding

180 St. Christopher bearing the Infant Saviour, painted on glass—*in original tortoiseshell frame*

4. 14. 6 Mainwaring

181 The Madonna and Child, with angels, an early miniature on gold ground, on panel, the border carved to form the frame, and gilt, with inscription
Circle, 9 *in. diam.*

9. 9. Quilter.

6. 16. 6 182 A Philosopher, seated at a table before a desk, his left hand resting on a skull, a clock in Gothic case, and a picture on the wall behind, and a tablet with date

$5\frac{1}{2}$ *in.* by $3\frac{3}{4}$ *in., arched top* Davis

21. 182A A Landscape, with a windmill, cottages, and figures on a road; a river scene, with buildings and boats, with figures—*a pair*, by Breughel—*on copper—in metal-gilt frames with ribbon loops*

$2\frac{3}{4}$ by $3\frac{5}{8}$ *in.* Magniac

MINIATURES IN WATER-COLOURS.

183 Miniature Portrait on Vellum of Henry VIII.; by Hans Holbein; painted in 1526—*in metal frame with dark-blue and white enamel*

220. 10. — This admirable miniature is a three-quarter bust portrait of the king, painted in his thirty-fifth year, in a circular medallion contained within a square. The background of the circle is azure or ultramarine blue, and the ground of the spandrils or spaces of the square vermilion; in the corner spandrils are painted, in gold shaded with brown, four draped flying angels holding cords, which are interlaced with the initials H.K. in elegant characters, repeated at the top and bottom. On the blue background space is written, in bold characters in gold, H. R. VIII. ano. XXXV. The king is dressed in a black figured damask jerkin, trimmed with sable fur, the sleeves looped with gold tags and points; the hem of his shirt is seen above it bordered with minute embroidery in black; he has a plain gold chain round his neck, and a flat black cap or bonnet on his head, with a gold medallion and points. Holbein arrived in England in 1526, and consequently this is probably the earliest of the many portraits of the king by his hand.

H. M.

Formerly in the Strawberry Hill Collection

A beautiful copy of this miniature by Hilliard is in the Royal Collection at Windsor Castle.

$2\frac{1}{8}$ *in.* by $1\frac{7}{8}$ *in.* Colnaghi

184 MINIATURE PORTRAIT OF CATHERINE OF ARAGON, Queen of Henry VIII.; by Holbein—*in similar frame* Durlacher.

173. 5.

The entire range of portraiture can show nothing more admirable than this most exquisite miniature. Although from its shape it does not appear to have been painted as a companion to that of the king, it was doubtless executed at or near the same time, which was the period of the full development of Holbein's powers, whilst he was doubtless exerting himself to the utmost to please his new English patrons, and before success and the multitude of commissions he received had rendered him careless.* It is a square miniature, with an arched or rounded top, the background blue as usual. The figure is a half-length, painted with microscopic delicacy; it is, in fact, a most living likeness, and has a singular resemblance to a beautiful minute photograph. The truth and reality of expression of the head is indeed most wonderful, whilst every detail is painted with a perfection and yet perfect ease and facility of execution, probably never approached by any other artist. The queen wears a black dress trimmed with black fur; yellow sleeves, with the lawn sleeves of the chemise puffed and protruding. She holds a green velvet-covered book and also a string of red beads in her hands, and has a rich bonnet of cloth of gold of the usual English triangular shape, with a wide black falling band behind, on her head. Her neck and bosom are adorned with numerous gold chains, pendent jewels, &c. This miniature came from the Strawberry Hill Collection (14th day's sale, No. 65). Walpole himself says of it:—"I have Catherine of Aragon, a miniature, exquisitely finished; (a round?) on a blue ground. It was given to the Duke of Monmouth by Charles II. I bought it at the sale of the Lady Isabella Scott, daughter of the Duchess of Monmouth."

Catherine of Aragon was the fourth daughter of Ferdinand and Isabella, King and Queen of Castile and Aragon. She was born in 1485, and in her sixteenth year was married to Arthur, Prince of Wales, but her husband died a few months afterwards. Henry VII. being unwilling to part with her dower, obliged his second son Henry to marry her. Henry VIII. repudiated her in 1529, and she died in 1535.

H. M.

$2\frac{1}{8}$ *in.* by $1\frac{7}{8}$ *in.*

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* Holbein is stated to have been born, either at Augsburg or Basle, in 1498. In 1526 he came to England, under the patronage of Sir Thomas More, to whom he was recommended by Erasmus, and he was introduced to Henry VIII. in the same year by the Chancellor. His death was formerly believed to have occurred in 1554 (of the plague in London); but by the recent discovery of his will, dated 1543, it is now supposed that he must have died in that year.

99. 15.

185 Circular Miniature on Vellum, believed to be a portrait of Charles Brandon, Duke of Suffolk; by Hans Holbein

A bust-size miniature on the usual blue background. He wears a plain black dress and black cap.

In the series of Holbein's portrait drawings in the Royal Collection at Windsor is a head, thought to be that of Charles Brandon, which has considerable resemblance to this portrait. This celebrated and prosperous nobleman married Mary Tudor, sister of Henry VIII. and widow of Louis XII. of France. He was born about 1485, and died in 1545.

H. M.

Diam. $1\frac{5}{8}$ *in.*

From the Strawberry Hill Collection

Mainwaring

63.

186 Miniature on Vellum, of Nicholas Hilliard; by himself, dated 1550—*in gilt frame enamelled blue and white*

This interesting little miniature, a small circle surrounded with an inscribed band or legend, represents Hilliard himself as a youth of thirteen. It is a head or bust only on a vermilion background. He wears a slashed doublet of light brown or tawny colour, blue sleeves, and a ruff or frill round his neck. The surrounding band is blue, with an inscription in gold capitals, as follows:—"✠ Opera quaedam ipsius Nicholais Heliard in aetatis sue 13;" and on the background, on the left, is the monogram NH, and date 1550.

According to this miniature the celebrated artist must have been born in 1537 (and not 1547, as is stated in Walpole). He died in 1619. He was the son of Richard Hilliard of Exeter, High Sheriff of that city and county in 1560. Brought up as a jeweller and goldsmith, he superadded painting in miniature, and became limner, jeweller, and goldsmith to Queen Elizabeth and afterwards to James I. In Walpole's 'Anecdotes,' &c. an account of him and of many of his works is given; and at page 177, vol. i. (ed. Bohn 1849), Walpole says:—"Hilliard's portrait, done by himself, at the age of thirteen, was in the cabinet of the Earl of Oxford." Dallaway engraves another miniature of him at a more advanced age (in the Penshurst Collection), but which agrees in likeness with the present, which in all probability is the one previously cited by Walpole.

H. M.

Diam. $1\frac{1}{8}$ *in.* Colnaghi

187 Oval Miniature on Vellum, of Darnley, Earl of Lennox; by Nicholas Hilliard, 1560—*in similar frame*

136. 10.

This most interesting miniature is, without doubt, by Nicholas Hilliard. It is painted on an ultramarine background, on which is written in gold letters, in accordance with Hilliard's frequent practice, "Comes Linox. Aᵒ Dñi 1560. Ætatis suæ 18." He is dressed in a yellow close-fitting doublet, covered with small slashings, arranged in horizontal bands, alternately with rows of gold studs or buttons, and has a narrow frill round his neck surmounting the stiff stand-up collar of the doublet.

This miniature must have been painted during Darnley's residence in England, where he was born, and, according to the date, five years previous to his unfortunate marriage with Mary Queen of Scots, in 1565. Darnley's tragical history is well known, and need not be repeated. He was of royal descent, his father being Matthew Stuart, Earl of Lennox, his mother Margaret, daughter to Archibald Douglas, Earl of Angus, and Queen Margaret, sister of Henry VIII. of England and widow of James IV. of Scotland. Darnley was murdered in 1567.

H. M.

$1\frac{1}{2}$ *in.* by $1\frac{1}{4}$ *in.*

Rathbone

188 Oval Miniature on Vellum, of the Lady Arabella Stuart; by Nicholas Hilliard

73. 10.

She is represented in a white satin dress, elaborately puffed and slashed, large frilled ruff, her hair dressed with a profusion of small curls; the head is relieved on the usual blue background.

This miniature, an excellent example of Hilliard's later manner, was purchased at the sale of the Strawberry Hill Collection, having been obtained by Horace Walpole from Lord Wilmington's Collection.

Arabella Stuart was the only child of Charles Stuart, 5th Earl of Lennox, by Elizabeth, daughter of Sir William Cavendish, of Hardwick, in Derbyshire; she is supposed to have been born in 1577. Her father was of the blood royal both of England and Scotland; for which reason his unfortunate daughter suffered life-long persecution from the jealousy of both Elizabeth and James I. She died in the Tower in 1615.

H.M.

$2\frac{1}{8}$ *in.* by $1\frac{3}{4}$ *in.*

Davis

From the Strawberry Hill Collection

79. 16. 189 Oval Miniature, said to be the celebrated Lord Chancellor Francis Bacon, Viscount St. Albans; by Isaac Oliver—*dated* 1590

This miniature is a half length; he wears a black slashed and braided doublet, &c., and plain frill ruff, the background blue as usual; inscribed in gold, "Año Dñi 1590. Ætatis suæ 27." Isaac Oliver, one of the most celebrated of the English miniaturist successors of Holbein, was born in 1555, and died in 1617.

H. M.

2 *in.* by $1\frac{3}{4}$ *in.*

Dunlacker

288. 15. 190 Oval Miniature Portrait of Lady Hunsdon, by Isaac Oliver —*in frame set with stones and decorated with flowers of white enamel*

The lady is dressed in a rich costume of embroidered white satin trimmed with blue; she wears a profusion of point lace, under a most elaborate ruff; her hair is brushed back in the usual fashion of the age of James I., and is adorned with jewels. The background is a crimson curtain.

H.M.

$2\frac{1}{8}$ *in.* by $1\frac{3}{4}$ *in.*

From the Strawberry Hill Collection

37. 16. 191 Oval Miniature of a Lady, unknown, by Sir Antonio More, *circa* 1550—*in oil*

A delicate little miniature painted on an oval silver plate. It is unquestionably from the hand of Sir Antonio More, and, from the costume and type of physiognomy, evidently represents a Flemish lady. She is of blonde complexion, aged about twenty-five or thirty, wears a black dress, small linen fall collar with a band of black embroidery, and a flat black cap or bonnet, with a gold band and medal in it, over a net or caul of gold tissue, which confines her crimped blonde hair. Sir Antonio More was born at Utrecht in 1519 (?), and died in 1576 (?)

H. M.

2 *in.* by $1\frac{5}{8}$ *in.* Rathbone

From Lord Camden's Collection.

ILLUMINATIONS IN WATER COLOURS.

192 Illuminated Page, frontispiece to a Flemish manuscript, *circa* 1480 Dulacher

262: 10. This splendid folio page is obviously the work of two different individuals, one an artist of high talent, an immediate follower of the Van Eycks, the other an ordinary book decorator or painter of missal-borders and heraldry. In the upper part of the page is a large square picture, and beneath it a panel containing two large lozenge-shaped shields of arms; the whole is surrounded by a border of the usual floriated ornaments of the period, a smaller lozenge-shaped escutcheon being placed in the centre of the border at the bottom. The picture represents a double action going on in the same interior, which is a lofty Gothic hall, with an open circular arch on one side disclosing the crowded buildings of a Flemish city, such as Ghent or Bruges. The two subjects are separated from each other by a Gothic column, forming the centre pier for two circular arches, and constituting a kind of framework for the picture. In the compartment on the right a priest, or canon, in black, kneels before a King of France (recognisable as such by various heraldic indications, and apparently a portrait of an actual sovereign), and presents to him a thick folio book; the canon is introduced to the king by a higher ecclesiastic, who wears a scarlet robe and conical cap of the same colour; various attendants and officers of the Court are standing round, all of whose countenances are so truthful and individualised as to appear to be portraits. In the compartment on the left is an Emperor of Germany on his throne, with four personages standing near him, apparently learned doctors and high Court functionaries; whilst, in the foreground, an ecclesiastic or doctor, in a red gown lined with ermine, and with a grey hood, is seated at a round table crowned by a lectern-desk, reading from a large folio volume, several other books being placed on the table. Another figure stands beside the table, with one elbow leaning on a book. The emperor seems to be listening to a man who stands before him dressed in a blue gaberdine, with light-yellow sleeves and a green steeple-shaped hat, and who may be supposed to be making a report on the work written by the personage seated at the table, the latter being apparently the same individual who kneels before the King of France in the other compartment. The costumes in the second division appear to be somewhat idealised in treatment, whilst those of the first are of the fashion actually worn at the period of the illumination. The art displayed in the miniature is such as might have been expected from Hugo van der Goes or Memling, had either of these great artists exercised the art of missal-painting. The heraldic bearings and devices in the lower part of the sheet are very complex and elaborate, and any exact description would be unnecessarily tedious; the arms, however, are those of one or more ladies of the great Flemish house of Croy, probably one or other of the married daughters of the celebrated Antoine de Croy, a powerful and attached subject of Philip the Good and Charles

the Bold, Dukes of Burgundy.* In the ornamented border may be noticed the frequent introduction of the daisy ("Marguerite"), the well-known badge of Margaret, Duchess of Burgundy, wife of Charles the Bold and sister of Edward IV. of England. This splendid page was doubtless the frontispiece or principal illustration to a book on divinity.

H. M.

16¾ *in.* by 11½ *in.*

Purchased at the Strawberry Hill Sale

273.

193 Leaf from the Calendar of an Illuminated Missal, the months of May and June; Flemish, *circa* 1520–30

These exquisitely beautiful illuminations (two in number, painted on each side of the leaf), were evidently illustrations of the months (May and June) from the calendar at the commencement of a superb Flemish missal. They are substantially landscapes, peopled with numerous figures, full of truthfulness and life. The spectator is indeed transported, as it were, to the country and epoch, so vividly do they bring back the actual facts of nature, the peculiar characteristics of the country and the inhabitants thereof. It would be irksome to describe these compositions in detail, they are so full of incident, that to do so, would demand several pages. In the one representing the month of May, the scene consists of the fosse of a town, over which is a bridge and entrance-gate. An equestrian procession of burghers, bearing green branches in their hands, is crossing the bridge and entering the town, whilst on the water beneath is a boat covered with an awning, containing a musical party of gentlemen and ladies; in the distance is seen the market-place of the town, with people dancing in a ring. In the subject indicating the month of June, the scene is laid in a flowery meadow near a country house, surrounded by a moat, with a farmyard adjoining it. Three several groups of gentlemen and ladies are promenading in the foreground. The background exhibits a wide expanse of cultivated fields, with a city in the distance, backed by blue hills.

Two other leaves, containing four compositions from the same calendar, are in the collections of the British Museum, and another leaf was formerly in the possession of W. Maskell, Esq.: four of the six leaves which originally composed the calendar are consequently known, and there can be little doubt that other illuminations from this same most precious book will come to light.

Mr. E. Harzen, of Hamburg, whose erudition in matters of art is so widely known and appreciated, unhesitatingly pronounces these illuminations to be the work of Gerard Horebouts of Ghent.

H. M.

5¾ *in.* by 3⅞ *in.* Mainwaring

* See 'La Généalogie et Descente de la très-illustre Maison de Croy,' par M. Jean Scohier Beaumontais, Douay, 1589, 4to. in the Art Library of the South Kensington Museum.

194 Illuminated Page, frontispiece to a French manuscript: Francis I. on his throne surrounded by the three Estates, the Church, the Law, and the Army—*circa* 1530

136. 10.

A similar composition, of somewhat smaller size, the king represented being Henri deux, is prefixed to a manuscript book of statutes of the order of St. Michel in the collection of R. S. Holford, Esq., and there can be no doubt but that the present page has been cut from a similar book. Both are by the same excellent illuminator, whose style has somewhat of the Italo-Flemish bias, particularly seen in the works of Bernard von Orley. The composition, painted in the gayest and most brilliant colours, with equal delicacy and taste, is enclosed within a beautiful architectural border. In the upper part the king is seated on his throne, holding his sceptre and "main de justice," on his right is a numerous group of bishops and other clergy, headed by a cardinal, who is supposed to utter the words "Justus ex fide vivit" (written on a scroll proceeding from his mouth). On the opposite side is a similar crowd of lawyers, in front of whom, at a table, on which is a coffer with the great seal of France, sits another cardinal (the Chancellor du Prat); he is supposed to be uttering the words, "Honor regis judicium diligit." The foreground is filled by a brilliant crowd of soldiers, guards, nobles, &c., in splendid costumes; one of them says, "Gloria virtutis ñre tu es." Many of the figures, especially of the churchmen and lawyers, appear to be portraits.

H. M.

Durlacher.

$9\frac{3}{4}$ *in.* by $6\frac{3}{4}$ *in.*

This miniature was formerly in the Strawberry Hill Collection, and at the back, in Walpole's handwriting, is inscribed, "Francis I. supported by the Church, Law, and Army; Cardinal du Prat, the Chancellor, sits at the table.—H.W. N.B. Two of the soldiers in the foreground have been copied by Montfaucon in his 'Antiquities of France.'

End of Second Day's Sale.

Third Day's Sale.

On TUESDAY, JULY 5, 1892,

AT ONE O'CLOCK PRECISELY.

METAL WORK.

ECCLESIASTICAL AND SECULAR.

11. 11. 195 A FEMALE KNEELING BEFORE A KING, seated on a throne, under a Gothic canopy of gilt metal—*German, 15th century*—3⅞ *in.* by 2⅞ *in.* Goldschmidt.

11. 0.6 196 A METAL-GILT RECUMBENT FIGURE OF A DRAGON; it has hold of the broken butt of a spear with its hind leg, and with its fore-paws is pulling the spear from its throat; probably part of a group of St. George and the Dragon—4¾ *in. long* Bourgeois

6. 16. 6 197 A GILT-METAL GOTHIC PINNACLE, broken during the French Revolution from the tomb of Charles the Bold, at Dijon—9¼ *in. high* Durlacher.

This was bought of one of the mob by an old antiquary of Dijon, who sold it in 1853.

27. 6. 198 A GILT-METAL CENSER, the upper part in form of a hexagonal Gothic building, the lower part chased with foliage, on hexafoil foot, with chains and metal-gilt handle—*14th century*—11½ *in. high* Mclean

8. 8. 199 A GILT-METAL CHALICE, with plain bowl, on stem with large knop, with engraved bosses and hexagonal scalloped foot engraved with a Maltese cross—*15th century* 6½ *in. high* Durlacher.

200 A Pewter Dish, by Briot, in the centre Mars surrounded by four medallions of Peace, Plenty, War, and Envy; on the outer border Europe, Asia, Africa, and America, Alexander, Julius Cæsar, Ninus, and Cyrus, trophies of arms and other decorations—$19\frac{1}{4}$ *in. diam.* Stern

47. 5.

201 A Pewter Ewer and Salver, struck from Briot's die, profusely ornamented with strap-work, masks and arabesques; in the centre, Susannah and the Elders; on the border, medallions of the Seasons, &c.; the ewer similarly decorated—*ewer*, $11\frac{3}{4}$ *in. high; dish*, 18 *in. diam.* Mainwaring

21.

202 A Cylindrical Cup and Cover, of gilt metal, finely chased with a stag hunt in a forest, in high relief, and hunting scene, with lion's mask, on the lid—$4\frac{3}{4}$ *in. high* Stern

30. 9.

203 A French Cinque-cento Steel Plate, for a door-bolt, with the royal arms of France, surmounted by a crown, and monogram of Diane de Poictiers, in relief Brown

3. 3.

204 A Polished Steel Mirror, in Italian wood frame, of architectural design, carved with masks and ornaments, and partly gilt, surmounted by a carving of terminal winged figures, masks, and scroll foliage Goldschmidt

79. 16.

205 An Oblong Steel Casket, on the front is monogram C. C., supported by two crowned eagles holding a sword and sceptre; on the back are two shields of arms, each surmounted by a female mask; at each corner there are two square columns, and a spirally fluted ditto; the handles are formed as terminal lizards, suspended from female masks, the lid surmounted by a reclining figure of Fortune, and with a clock inside, engraved with boys, by Johann Balthaser, Weis—the feet formed as eagles—14 *in. high*, $15\frac{1}{2}$ *in. long* Harding

36. 15.

Formerly the Jewel Casket of Maria Theresa

206 A Pair of Repoussé Steel Plaques, representing David meeting Goliath, and David bringing the head of Goliath to Saul, chased and damascened with gold—$13\frac{3}{4}$ *in.* by $9\frac{3}{8}$ *in.*—in oak frames Do.

30. 9.

207 A Pair of Small Steel Scales, and a set of brass weights, stamped with initials G. G., and date 1651, for weighing money—in the original wood box Stettin Et.

2. 12. 6

34. 13.

208 A Steel Tripod Stand, the lower part wrought with foliage and scroll ornaments, supporting six branches, and ring with three handles—26 *in. high* Durlacher

12. 12.

209 An old German Table Clock, in hexagonal case of metal-gilt, engraved with arabesques, and pierced dome-top, on square base, set with slabs of lapis lazuli at the angles, and veined red marble between—9½ *in. high* Hettiner

241. 10.

210 A Table Clock of Metal-gilt, in square-shaped case, engraved with boys' heads and other ornaments; male caryatid figures at the angles; the top is dome-shaped and pierced, and chased with arabesques, surmounted by a figure of a warrior, and lions holding shields at the corners—on plinth, chased with nymphs, satyrs, and scrolls—on ebony pedestal, with drawer, supported by gilt figures of lions—*Italian*, 16*th century*—20 *in. high* Durlacher

112. 7.

211 A Circular Gilt Pedestal Clock; the pediment is arcaded, showing the spring-box; the movement is seen through a crystal cylinder, supported by three arabesque brackets; the bell forms a dome at the top, with a statuette of a saint—16*th century*—6 *in. high* Do.

16. 16.

212 A Metal-gilt Shrine, with circular column in the centre, the capital decorated with foliage—on square stand with a Gothic pinnacle at each corner—*German*, 15*th century* Do.

22. 1.

213 A Small Oblong Wood Casket, covered with cuir-bouilli, with foliage and inscriptions, partly gilt, mounted with borders and bands of metal—*French*, 15*th century* Harding

81. 18.

214 A Leather Bottle, formed as a shoe with long pointed toe, mounted with engraved border of silver and silver bells—*French*, 15*th century* Bourgeois

28. 7.

215 A Bottle of Cuir-bouilli, formed as a human leg, stamped with ornaments in spiral bands, and partly gilt—*German*, 16*th century* Durlacher.

OLD ITALIAN AND OTHER BRONZES.

215A A Circular Bronze Medal, with bust portrait of Lorenzo de Medici, the reverse inscribed "Laurentius Medices Urbinitæ Dux," surrounded by a laurel wreath in high relief

215B A Circular Bronze Medallion, with half-length portrait of Queen Mary Tudor, inscribed "Maria I. Reg. Angl. Franc. et Hib. Fidei. defensatrix"—*signed* Jactrez

216 A Small Italian Bronze Tripod Taper-stand, chased with masks, birds, and flowers; and an old Italian escutcheon, formed as a mask

217 A Bronze Taper-stand, with pierced bulb nozzle, the foot chased with three grotesque figures of animals in relief—14*th century*

218 An Early Italian Gilt Bronze Figure of a Satyr, holding a cornucopia to form a taper-stand, on oval-shaped plinth —9 *in. high*

219 A Gilt Bronze Figure of a Stork, with partly extended wings, standing on one leg on a bronze ball, the other leg raised — *German* — 15 *in. high*—on square Giallo marble pedestal

220 A Venetian Bronze Door-handle, formed as the head of a man, the scutcheon chased with scrolls and shells

221 A Bronze Censer, with figures of saints, bosses and bands of circular ornaments with scrolls in relief, complete—16*th century*

222 A Florentine Bronze Vase and Cover, with three statuettes of Jupiter, eagles, and masks on the body, the cover surmounted by a figure of Pan—19 *in. high*

223 A Florentine Bronze Vase and Cover, with a battle of Centaurs in high relief—13 *in. high*—on marble pedestal

224 A Candlestick, with vase-shaped nozzle, chased with boys' heads, drapery, scrolls, and grotesque masks—on triangular stand, formed as three figures of Tritons bearing festoons of drapery—*Florentine*, 16*th century*—9½ *in. high*

225 A Gilt Bronze Figure of a Gentleman, in the costume of the reign of Charles II.—on pedestal of or-molu, chased in the style of Van Vianen, on four feet, with grotesque masks—7¾ *in. high*

54. 12.

226 A Group of Hercules killing the Seven-headed Hydra—*Florentine, 16th century*—23½ *in. high*—on square pedestal of antique porphyry Gottschalk

22. 1.

227 A Statuette of St. George, in suit of complete armour, with raised vizor, holding a shield in his left hand, his right arm raised grasping a sword, the dragon beneath his feet—17 *in. high*—on black marble pedestal Do.

From the Statue at Dijon

30. 9.

228 A Venetian Bronze Door-knocker, with arabesque male figure in the centre, and male and female arabesques at the sides, a group of two dragons form the upper part, a draped male mask beneath—12½ *in.* by 10 *in.* Goldschmidt

LIMOGES ENAMELS.

22. 1.

229 An Oblong Plaque, painted with the Death of Actæon, in grisaille, set in black wood pedestal—3⅝ *in. high* by 4¼ *in. diam.* Mainwaring

27. 6.

230 An Upright Plaque, painted with The Last Supper, the Saviour and the Apostles are seated on carved benches round a circular table—*by P. Reymond, signed and dated*, 1542—5¾ *in. high* by 4¾ *in. diam.*—in black wood pedestal McLean

21.

231 An Oblong Plaque, painted with Abraham receiving the Angels, Sarah standing at an open door, mountainous landscape with buildings in the background—3 *in. high* by 6⅛ *in. diam.*—in wood pedestal Goldschmidt

Vide Illustration

75. 12.

232 A Circular Tazza, painted with the Triumph of Amphitrite in the foreground, and a mountainous landscape in the distance, in black border with gilt scrolls: the under part is painted with four classical figures in medallions, scrolls, masks, and wreath, and groups of fruit in grisaille, in black and gold border: in the centre of the foot is a full-blown rose in grisaille—3½ *in. high* by 10⅜ *in. diam.* Robinson

244 251

233 A Circular Plaque, the centre painted with Julius Cæsar crossing the Rubicon, in grisaille heightened with gold, in border, with cherubs' heads, arabesques, &c., in grisaille and gold—*by P. Reymond*—13¾ *in. diam.*

From the Collection of M. Didier-Petit, Paris, 1843

234 A Pair of Oval Plaques, painted with Europa, and Niobe and her children, in colours on black ground—in pierced and chased metal-gilt frames—5½ *in.* by 6 *in.*

235 A Set of Three Spoons, painted enamel bowls, mounted with silver, each painted with an allegorical figure, flowers, and foliage in colours and gold on black ground, with horn handles; and one, painted with a male bust, mounted with chased silver-gilt

236 An Oblong Plaque, painted in colours, with the Crucifixion and three Marys, Joseph of Arimethea, and two Roman soldiers at the foot of the cross—*by Jean Court*—in metal-gilt frame—8¾ *in. high* by 7 *in. diam.*

237 The Companion Plaque, painted with Christ before Pilate

238 An Upright Oblong Plaque, painted with the Last Supper—*by Jean Court*, 1556—8¼ *in. high*

239 A Hexagonal Salt-cellar, painted with the Labours of Hercules in colours on black ground—3 *in. high* by 3 *in. diam.*

A beautiful and very perfectly preserved specimen, probably of the earlier time of Pierre Reymond—*circa* 1540–50.

H.M.

240 A Pedestal Salt-cellar, on raised baluster-shaped stem, grisaille enamel on black ground, the nude details tinted flesh colour—4⅝ *in. high*

The interior of the bowl is painted with a classical head, the flat surrounding border decorated with cartouche work; on the under side of the vase or body of the salt is a frieze of Tritons and marine monsters. On the knop or baluster stem are four small medallions with classical heads, and on the foot is the subject of Lot and his family departing from Sodom. A highly-finished and finely-preserved work of Pierre Reymond.

H. M.

173. 5. 241 A Pair of Circular Pedestal Salt-cellars, in grisaille, on black ground—$3\frac{1}{8}$ *in. high* by $4\frac{1}{2}$ *in. diam.*

The bowls are painted with classical busts in profile, and the wide surrounding margins with cartouche work and recumbent nude figures. Around the sides respectively are represented a bear and a stag hunt. On each of the pieces, on a frieze under the margin, is inscribed in large letters, "Prenes en. gre. se. pet. don.," and underneath the foot, i. e. in the interior of the pedestal, are the initials P.R. in large gold letters, and also a decoration of arabesque ornament in gold. The work of Pierre Reymond, circa 1540–60, evidently executed, as the inscription indicates, to be given as presents.

H.M. Davis

162. 15. 242 A TAZZA, or cup and cover, in Limoges grisaille enamel—*entire height with cover* $6\frac{1}{2}$ *in.; diameter of bowl* 6 *in.*

The interior of the cup is painted with a subject of Jupiter, Juno, and Mercury, surrounded by a border, with the signs of the Zodiac, being an adaptation from a portion of the engraving by Marc Antonio, known as the "quos ego." The foot is decorated with hanging festoons and arabesques in exquisite taste, and the cover is ornamented with amorini and classical heads in medallions on it: near the summit is a small armorial shield, bearing gules, a ship in full sail, perhaps the arms of the city of Paris.

This most beautiful and perfect specimen is the work of Pierre Reymond, whose initials P.R., and the date 1555, are affixed on it.

H.M. Robinson

Vide Illustration

472. 10. 243 A COFFER, by an anonymous artist (of the Penicaud School?) first half of 16th century—$6\frac{3}{4}$ *in. long*, $4\frac{1}{2}$ *in. wide*, $5\frac{1}{4}$ *in. high*

This beautiful casket is composed of thirteen plaques in grisaille, tinted or glazed with colours: it is oblong, with a raised cover or roof of semi-hexagonal shape, i. e. with two bevelled or slanting sides and a flat top. The oblong plaques of the sides of the casket and cover contain scriptural subjects, chiefly from the Old Testament, with inscriptions in gold in an old French dialect. Amongst these subjects may be particularly noticed: Cain killing Abel, David and Goliath, Lot and his family fleeing from Sodom, the Manna in the Wilderness, the Israelites adoring the Golden Calf, &c. The long panel on the top of the cover is filled in with a frieze of amorini, with pendant garlands, and at each end of the cover, the irregular shaped four-sided plaques on the gables contain respectively an "Agnus Dei," enclosed within a wreath held up by two amorini, and the "Vernicle," or face of our Saviour, in like manner enclosed within a circular wreath of acanthus foliage, upheld by two children. The gilt metal mountings of this casket are modern.

H.M. Wertheimer

Vide Illustration

S 472

244 A CASKET, by the same hand as the preceding specimen, first half of 16th century—6 *in. long*, 4 *in. wide*, $4\frac{1}{2}$ *in. high*

278. 5. This casket is of similar form and style to the preceding specimen, and was doubtless executed by the same hand; it contains fourteen plaques, the long panel on the summit of the lid, in the other casket, being here replaced by two oblong plaques of the ordinary size. The subjects are also from the Old Testament, and for the better identification of the piece, some of the most conspicuous of them may be specified as follows, viz.:—Cain killing Abel, the Spies bearing grapes from the Promised Land, Samson carrying away the Gates of Gaza, the Triumph of David, the Gathering of the Manna, &c. The plaques in the gables are each filled in with amorini holding up circular wreaths, male and female classical heads replacing within them the religious emblems of the former specimen.

H.M.

Vide Illustration

Mainwaring

245 A PAIR OF CANDLESTICKS, by Jean Courtois—*circa* 1570 —$6\frac{1}{2}$ *in. high, diameter across the base* $7\frac{3}{8}$ *in.*

These splendid candlesticks are of the low or short Italian type. The peculiar shape, though lending itself perfectly to the exigencies of manipulation of the beaten copper body or ground of the Limoges enamels, and likewise well adapted to display the brilliant enamel covering, was in all probablility borrowed by the Limoges artists from the Venetian bronze-workers, whose engraved and damascened candlesticks of the same form are more familiar to us from their comparatively more frequent occurrence.

1312. 10. The shape itself may be described as follows:—The lower member is a wide convex or low dome-shaped base, embossed with oval compartments; a hollow necking rises above this, surmounted by a circular flat tray or plate, on which again, in the centre, is placed the pillar or nozzle of the candlestick, shaped like an oviform vase. The enamel ground is alternately of the black or deep morone colour and brilliant dark blue, and the decoration is executed in grisaille enamel, the nude figures further relieved with a reddish flesh tint; minute and elaborate gilding enhances the general effect. The two candlesticks differ only in the painted subjects, which fill in the raised oval compartments of the base. The one being ornamented with the Labours of Hercules, and the other with elegant figures of the gods and goddesses with their respective emblems; the circular trays are similarly ornamented, apparently after engravings by Caraglio, with zones or friezes of amorini and animals, after Polidoro. The vase-shaped nozzles are decorated with terminal figures of satyrs and festoons of foliage. Each piece bears the initials of the artist, I. C. In every technical respect, and also in the precise and highly finished execution, these most valuable specimens are the ne plus ultra of the enameller's art. One of these candlesticks was acquired at the sale of the Strawberry Hill Collection, and the other purchased afterwards at Mr. Vernon's sale in Piccadilly. They were doubtless originally the companion pieces, and both are in the most perfect state of preservation.

Durlacher

H.M.

Vide Illustration

183. 15.

246 AN OVIFORM EWER, enamel of Limoges in colours—*circa* 1570—11¼ *in. high to top of handle*, 5 *in. diam.*

Round the frieze or body of the piece is painted, in the most elaborate manner, a Scriptural subject from the Old Testament, inscribed, "I.de. Roys.c.XXV.," and the initials of the artist, M. C. On the shoulder is a classical frieze of marine deities, nymphs, sirens, &c.

H.M. Goldschmidt

31. 10.

247 A PLAQUE, the top slightly arched or rounded, by Leonard Limosin—*circa* 1750—15 *in. long* by 11 *in. high*

The subject of this unusually large plaque is uncertain; it probably formed one of a series illustrating some mythological or romantic history. On the left is a white horse saddled and bridled, accompanied by a boy wearing a Phrygian cap, who is apparently tightening the horse's girths or otherwise adjusting the saddle. Two men, one of them in the costume of the period, but wearing a Roman helmet, seem to be disputing the possession of the animal, whilst a little boy advances towards them in a menacing attitude; behind him, on the right, a woman comes forward with an expression of remonstrance or supplication, and a man in the costume of a peasant or artisan turns away and seems about to leave the spot.

The composition is animated and even dramatic, and the execution, though verging on coarseness, is bold and spirited; it is painted in colours on the white enamel ground peculiar to Leonard in his later time.

H. M. McLean

1207. 10.

248 A LARGE OVAL DISH, Limoges enamel in brilliant colours, by Martial Courtois—*circa* 1580—21¾ *in.* by 15¾ *in.*

The oval sunk centre, which is unusually large, leaving only a comparatively narrow border, is filled with a very elaborate and highly finished composition from the Apocalypse, as is indicated by the inscription "Apoca. XVII." On the right the scarlet woman, holding the golden cup in her hand, is riding on the seven-headed dragon, which issues from a lake or marsh; in front kneels a crowd of people in adoration. An emperor, king, pope, cardinal, bishop, and monk form the foreground group. In the background is a magnificent city, and the landscape is enriched with numerous trees and plants. The border is filled with elegant grotesques, comprising male and female nude recumbent figures, &c., evidently copied from engravings by Etienne de Laulne. The reverse of the plate is quite as carefully decorated as the front, with a composition of strap-work or cartouche ornament, terminal figures, animals, masks, &c., also in the characteristic and spirited French Renaissance style. The ground of the piece is deep morone purple, and nothing can transcend the brilliancy of the enamel colours, which are further vivified by the use of foil backgrounds. The piece is signed with the initials of Martial Courtois, M. C.

Harding

Although unknown to the present owner, this splendid specimen, together with the fine ewer (No. 124), was formerly in the possession of two aged ladies in Bedfordshire, residing five or six miles only from Colworth; when, about 1835, the ladies, having understood that these pieces were of some value, sent them to Messrs. Town and Emmanuel, the dealers, to be sold, Messrs. Town valued them at a very small sum, declined to purchase the objects on their own account, and offered the two specimens to Mr. Magniac for 15*l.* Mr. Magniac being made acquainted with the circumstances and thinking this amount inadequate, gave 30*l.* for the two pieces, a much greater sum than the real vendors expected to receive.

H. M.

Vide Illustration

249 A PAIR OF PORTRAITS, Charles IX., King of France, and his Queen Elizabeth of Austria, by Leonard Limosin—dated 1573, painted on concave plaques—*each* 12 *in.* by 9 *in.*

3150. — Lowengard

The king is represented standing at full length, his left hand resting on a helmet, which is supported on a pedestal ornamented with a relievo of a battle subject; in the other hand he holds his gloves. He is dressed in a rich suit of white satin, slashed and embroidered with black and gold; a short black coat richly embroidered with gold, black cap with a small ostrich plume, long rapier, and a medal hanging on his breast, complete the costume. On each side, in the upper part, is a green curtain looped up; the background is a brilliant blue enamel. On the floor towards the right are the initials L.L., and date 1573.

The Queen stands near a table, which is covered over with a turquoise blue cloth, with a book and a vase of flowers standing on it. In her right hand she holds a fan of feathers, and in her left, her gloves. The background, as in the companion specimen, is bright blue, and a green curtain looped up occupies the right side of the plaque. The costume of the Queen is extremely rich and elaborate; she wears an open robe of rich figured brown and gold brocade, bordered with black velvet and furred inside with ermine, with long puffed and slashed sleeves hanging down loose; under the robe the gown is seen, it is of white satin embroidered with oblique stripes of red, and it has a broad vertical band in front, of brown brocade and black velvet, studded with jewels and large pearls. The tight-fitting sleeves of the gown are of white satin, with red oblique stripes and a vertical band of large pearls; she has a rich cap or head-dress studded with pearls and other jewels, and round her neck and breast two necklaces of pearls, from one of which a large jewel is pendent, whilst a second hangs from a massive gold chain of several strands. The initials of the artist and date 1573 are on the vase which stands on the table.

These interesting enamels were, according to M. de la Borde, taken from original pictures by François Clouet; they were painted towards

the close of Leonard's long career, and are unusually carefully and well-finished specimens of his period of decline. M. de la Borde cites two similar oval enamels, also signed and dated in this same year, in the collection of M. de Janzé of Paris, one of which (the Queen) is exactly the same as the present specimen, but the King is apparently from another picture.*

Charles IX., before his accession to the crown, bore the title of Duc d'Angoulême; he was the third son of Henri II. and Catherine de Medicis, born at St. Germains, 27th June, 1550; became king, 5th December, 1560; married 26th December, 1570, and died, without issue, 30th May, 1574. Elizabeth d'Autriche his queen, was second daughter of the Emperor Maximilian II. and Mary of Austria, daughter of Charles V.; she was born in 1554; after the death of Charles V. she retired to Vienna, and died there 22nd January, 1592, in the Monastery of St. Clara, which she had founded.

The memory of Charles IX. will be for ever infamous as that of the authoriser and active participator in the hideous massacre of St. Bartholomew. Instigated by others of still greater wickedness, his crime was perhaps that of malignant weakness rather than of active murderous hate, and his horrible participation in the slaughter of his own subjects during the night of the massacre, was probably the result of feverish, uncontrollable excitement, for he appears, even at the moment of his crime, to have been fully conscious of its enormity, as if even then overshadowed by forebodings of the unbearable remorse which shortened his life. Of his Queen there is little to be said. In imitation of the famous Marguerite de Navarre, she endeavoured to acquire literary repute; but her powers of mind were as inferior to those of her rival as were her personal charms, and, like so many princesses of the Austrian family, she appears to have ended her days in seclusion and asceticism.

Vide Illustrations

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* 'Notice des Emaux, &c.,' p. 186, note 3. "Collection Janzé. Charles IX. en pied et debout, tenant de sa main droite le médaillon qui pend à son cou, la gauche appuyée sur son épée. Manteau noir, costume de satin bleu brodé. A gauche un rideau vert relevé. Fond bleu. Plaque ovale et concave. Hauteur 0·270; largeur 0·190. Elizabeth d'Autriche debout, près d'une table, coiffée comme dans le portrait du Louvre, tenant de la main droite un éventail à plumes, de la gauche ses gants; à droite, le rideau vert relevé; sur la table, recouverte d'un drap bleu de ciel, un livre et un vase de fleurs; sur le vase la signature LL. 1573. Mêmes dimensions."

250 A PAIR OF PORTRAITS, the Cardinal de Guise and his mother, Anne d'Este Ferrara, Duchess of Guise, by Leonard Limosin—*circa* 1556–1557—*plaques* 18 *in.* by 12 *in.*; *frames*, 29 *in.* by 23 *in.*

3045. Wertheimer

The Cardinal is represented bust size, the head turned to the right; he wears a plain red robe, narrow linen fall collar, and a four-cornered red cap on his head; he has light-blue eyes, his blonde pale-yellowish hair, beard, and moustache are rather short, and the beard is carefully trimmed or rounded. The lady (also a bust portrait) wears a low black dress embroidered with gold, and bordered round the bosom with large pearls, the sleeves turned up with ermine, black coif or bonnet with a wide falling band behind; a string of large pearls also encircles her bosom. The background of both enamels is blue.

The beautiful and elaborate carved frames inlaid with enamel plaques are reproductions of the ancient frames, which it is known these portraits originally possessed, and several of the plaques are actually ancient ones, which from time to time have been recovered. These splendid portraits form part of a series executed for Henry II., King of France, three of which still remain in the Museum of the Louvre, having never left the royal collections, whilst five others were (1862) in this country in the Collection of H. Danby Seymour, Esq., M.P., but have been since sold. The latter, and one at least of the Louvre specimens, retain their original frames, from which those of the present specimens have been exactly copied, the missing enamel plaques inserted into the spaces of the frame having been executed at the Royal Manufactory at Sèvres. M. de la Borde's notes on this series of portraits in his excellent and often quoted 'Notice des Émaux,' comprise all that would otherwise have been said. M. de la Borde, however, seems to have been unaware of the existence of the present specimens, which were acquired from M. Preaux of Paris before the publication of his 'Notice.' His observations (p. 182) are as follows:—"Arrivé dès lors (1555) à l'apogée de son talent et de la faveur, il s'efforça de se rendre maître du genre de peinture qui était le plus en vogue, de la peinture de portraits, et il réussit de manière à satisfaire les exigences les plus grandes. Si, en préférence d'un pareil succès, le petit nombre de ses grands portraits étonne, c'est que, d'un côté on ne se rend pas compte des difficultés de l'émail amené à ces dimensions, à cette perfection surtout, et que, de l'autre, on ignore la fragilité des chefs-d'œuvre de l'art. Voyons ce que nous reste de ces magnifiques portraits. Tout d'abord, en 1556, l'émailleur du roi peint Lenore d'Autriche,* Catherine de Medicis,† Elizabeth de

* 'Collection de Don Valentin Carderera à Madrid.'

† "J'ai trouvé à Londres, chez M. Seymour, Membre de Parlement, cinq portraits admirables de la même dimension, des mêmes émaux encadrés dans le même entourage, portant le même date que le portrait du Duc de Montmorency, de la collection du Louvre, qui lui-même fait suite avec le François II. Roi de France, et le François de Lorraine, Duc de Guise. Tous ces portraits ont été évidemment faits pour Henri II. et ne sont sortis de France qu'à l'époque où de tristes desordres

France,* Le Connétable de Montmorency,† et l'année suivante le roi de France, François II., ‡ le Duc de Guise, François de Lorraine, § Marguerite de Valois,‖ le Cardinal François de Lorraine¶ et enfin, Amyot.** Ces grand portraits, véritable galerie historique inaltérable, furent exécutés pour Henri II., et décoraient ses résidences. Mais Leonard lancé dans cette voie, faisait en même temps, pour les particuliers, beaucoup d'autres portraits d'un même mérite, quoique de moindre dimensions. Il les répétait même plusieurs fois, tant leur succès était grand, pour satisfaire aux désirs des parents et des amis."

In addition to the portraits belonging to this series enumerated by M. de la Borde should now be cited:—A portrait of Catherine de Medicis (lot 1544 in the Bernal Collection) purchased at the sale by M. Alphonse de Rothschild of Paris, in whose collection it now remains, together with, as the author is informed, two (?) others of the same suite.

Louis (2nd) de Lorraine, Cardinal de Guise, was born in 1556. Like the other members of this powerful family he devoted himself to the attainment of political power, and with his brother Henri, Duc de Guise, called "le balafré," headed the faction of the Leaguers. In 1588 he was president of the clergy at the assembly of the états held at Blois, when he animadverted on the discourse which Henri III. pronounced at the opening of the assembly, and wrung from the feeble king a promise to retract the passages which had displeased him. This audacity determined the king to get rid of him by assassination, together with his brother; but his quality as a prince of the Church,

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survinrent dans les résidences royales à la suite de nos révolutions. Je me suis interdit toute description des émaux qui ne sont pas partie du Musée du Louvre; je ne ferai donc que les citer."

* "Collection Seymour. Sur le fond bleu à droite on lit, LL. 1556; et à gauche, LL. 1557."

† "Musée du Louvre, No. 245."

‡ "Musée du Louvre, No. 244."

§ "Musée du Louvre, No. 254."

‖ "Collection Seymour. Marguerite de Valois. Au bas sur la balustrade à droite LL. 1557. C'est la grande Marguerite, sœur de François premier, avec lequel elle avait beaucoup de ressemblance. Leonard suivait les bons portraits du temps, et pour celui-ci quelqu'original de Janet dont nous n'avons que des répétitions dans les Collections Sutherland (ancienne collection Alex. Lenoir), Carlisle, Bibliothèque St. Geneviève de Paris, &c. Il a reproduit ce portrait en petit: collection Germeau. Médaillon rond entouré d'un cercle d'émail bleu et noir: la figure de la reine se détache avec beaucoup de finesse, sur un fond bleu d'azur. La signature LL. en or, les deux lettres séparées par une fleur de lys, se voit au bas. Diamètre 0·110."

¶ "Collection Seymour. Il n'est ni signé ni daté, mais la nature du travail et de l'émail, de même que la disposition de l'encadrement, prouvent qu'il appartient à la même suite."

** Même collection, même remarque que dans la note précédente.'

and the fear lest his death should cause an insurrection, caused the king to hesitate. The cardinal was in the hall of the états when the Duke of Guise was assassinated by the guards, who were posted there for the purpose. On hearing the cries, he rushed forward, and exclaimed, "They are killing my brother!" But he was immediately seized and imprisoned in the chateau, and, after much deliberation of the king and his confederates, he was murdered in his prison on the morrow (December 24, 1588).

Anne d'Este Ferrara, Duchess of Guise, &c., was daughter of Ercole, second Duke of Ferrara, and Renée de France, daughter of Louis XII.; born about 1530, married 1549 the celebrated François, Duc de Guise, and became mother of the Duc Henri and the Cardinal. She married a second time, in 1566, Jacques de Savoi, Duc de Nemours, and died in Paris in 1607.

H. M.

Vide Illustrations

250A An Early Champlevé Enamel Candlestick, the stem formed of a flat leaf-shaped plaque, enamelled on each side with a tree, bearing flowers and fruit of white enamel on blue ground, on oval foot with similar decoration, and fluted, scalloped border, the nozzle of hexagonal form, with vine branches and grapes—9 *in. high* 31. 10. McLean

250B Five Plaques, of champlevé enamel, with figures of saints, flowers, and other ornaments in colours, forming parts of a chasse 18. 18. Do.

CARVINGS IN IVORY.

231.

251 An Ivory Oliphant, or Hunting-horn—21 *in. long*, 5 *in. diam. at the mouth* Harding

The centre portion of the horn is diapered with a pattern carved in relief, consisting of circles, tied or interwoven together, with cruciform ornaments in the intervening lozenge-shaped spaces. The circles or medallions are filled in with single figures of animals and groups combined with lacertine ornamentation. Amongst the animals may be distinguished winged griffins, eagles, peacocks, and lions rampant. The piece is likewise encircled by several bands of lacertine or guilloche ornament, and the margin or mouth is surrounded by a deep band of interlaced circles also containing animals. Two plain bands of silver encircle the horn, and are modern substitutes for the more ancient metal mounts. The practice of giving a horn as a mark or evidence of tenure, on the transfer of landed property, is a very ancient one, and several, the history and origin of which are on record, are still preserved. Of these the horn of Ulphus at York Minster is perhaps the best known. The present specimen had doubtless a similar destination. It is probably a work of the Byzantine school of the twelfth century, executed at Constantinople.

H. M.

89. 5.

252 A Series of Twenty-nine Ivory Draughtsmen, or Counters, fifteen of the series tinted black—*each of the pieces* $2\frac{3}{8}$ *in. diam.*, $\frac{7}{16}$ *in. thick* Franchy.

Each piece contains the figure of an animal, carved in very high relief, within a raised ornamental border. The ornaments of the border exhibit a great diversity of foliated and geometrical patterns, no two being alike; the patterns are simply carved down from the surface, and the high relief of the animals is obtained by sinking the background spaces deeply down, the projection being thus obtained in the mass of the piece itself, whilst the border stands up around as a raised wall. The animals are all different—some treated in a very grotesque manner. Amongst them may be specified a lion, unicorn, ape, stag, bull, boar, horse, goat, ibex, dromedary; there is also an elephant with a castle on its back, a hippopotamus (?), a mare suckling a foal, a sow with two sucking-pigs, a goat plucking grapes from a vine and suckling a kid; and one piece—which, however, may have belonged to a different series—has a grotesque composition of two human-bearded birds, their tails conjoined and held in the mouth of a grotesque mask. Judging from the style of the ornamental borders and from other indications, this remarkable series must be referred to the twelfth century. It is apparently of Scandinavian or German origin.

H. M.

Purchased at the Sale of the Strawberry Hill Collection

253 A Hilt or Grip of a Dagger, in carved ivory—4½ *in. long*, 2 *in. wide*

28. 7.

On the summit is the figure of a couchant lion, and on one side of the grip is a bearded figure riding on a rearing lion, and wearing a mantle and gabardine and a conical or funnel-shaped cap. On the opposite side a similar figure on horseback, with a square cap, is shooting an arrow from the bow. The rest of the surface is filled in with conventionalised trees or branches, the leaves and stems of which were originally undercut, and in parts detached from the ground; they have, however, been much injured by use, and in great part broken away. Underneath, nearer the insertion of the blade, is a frieze of small animals. Byzantine Greek workmanship of the thirteenth or early part of the fourteenth century.

H. M.

Goldschmidt

254 An Ivory Comb, ornamented on each side with an oblong sunk panel or frieze carved in low relief—*Italian*, 14*th century work*—5½ *in. long*, 4½ *in. high*

D.

31. 10.

In the centre of each panel is a fountain, and at the sides, standing betwixt conventionalised trees, are figures of young men and maidens conversing with and embracing each other. The composition here represented is evidently the favourite amatory romance subject, "The Garden of Love." The scene is supposed to be laid in a shady grove of trees, and the fountain in the centre of the composition has probably a mystical or romantic signification. On one side a gentleman is leading his mistress towards it, whilst on the opposite side the lady advances alone, her lover following her. Each group evidently represents a distinct phase of love-making, and, although quaint and stiff, the attitudes of the figures are full of sentiment. There are four separate groups, or eight single figures in each composition. The two designs are nearly identical in general arrangement, but vary slightly in the attitudes and expression of the figures. Several other combs are known on which the same, or a very similar subject, is represented. They are all apparently of the same date (fourteenth century), and probably of the same local origin, which is evidently Italian. This, like so many other of the decorative utensils of the mediæval periods, is clearly to be referred to the category of gifts or wedding presents.

H. M.

From the Collection Didier-Petit of Lyons, sold 1843

53. 11.

255 A Circular Mirror-cover, the margin ornamented by four crocket-shaped figures of grotesque nondescript monsters or dragons—*French work, date, first half of the 14th century*—$4\frac{5}{8}$ *in. diam.* Goldschmidt

The relievo subject represents a lover and his mistress riding side by side on horseback; the gentleman has a hawk on his left hand, and is in the act of turning round to embrace the lady; behind the pair walks an attendant carrying a lance; in the background an oak tree. Many similar mirror-cases are extant; they originally contained mirrors in polished steel or bronze. The two halves of the case were adjusted to each other by a worm or screw-thread cut in the edges of each piece, but they are now rarely if ever found together. They were doubtless, like so many other mediæval decorative utensils, fabricated to serve as lovers' gifts or wedding presents.

H. M.

32. 11.

256 An Upright Plaque, leaf of a diptych, sculptured in two compartments—*French, circa* 1320—$4\frac{1}{2}$ *in. high,* $2\frac{7}{8}$ *in. wide*

On the upper one, under a canopy of Gothic cusped and crocketed arcades, is the Crucifixion with the Virgin swooning; in the lower one, the murder of St. Thomas of Canterbury. The saint is represented as kneeling before an altar, whilst behind him are three knights, one of whom cleaves his head with a sword. On the right, standing by the side of or behind the altar, a priest extends a processional cross over the head of the martyr, and is apparently endeavouring to ward off the blow with it. The knights are habited in hauberks of ringed mail, close-fitting skull-caps or helmets or "camails," and long flowing surcoats; they have each also large square shoulder-plates, and one of them bears a circular target or buckler, carved in the semblance of a lion's or leopard's face.

The death of St. Thomas is a subject of rare occurrence in ivory sculpture, although a very usual representation with the enamellers of the Limoges school, at a somewhat earlier period than that of the present work.

H. M. McLean

262. 10.—

257 A Shrine, or Polyptych, *circa* 1300–20—*entire height* $6\frac{5}{8}$ *in., width including the opened volets* $4\frac{5}{8}$ *in.*

The Virgin with the Child in her arms, in nearly full relief, stands under a cusped and crocketed canopy, upheld by two slender detached shafts. The shrine is closed in on each side by hinged double doors ("volets") on which are carved various sacred subjects in bas-relief. The door on the right is sculptured in the upper part with the Birth of Our Saviour, and in the lower part with the Presentation in the Temple; that on the left contains, above, the Angelic Salutation, and below, the Adoration of the Kings. This beautiful

Stettiner

work may be either of French, Flemish, or German origin. It is, at all events, a monument of the purest "Gothic" art of Western Europe, at the period of its most complete expression. Its use was doubtless for private devotion, being probably placed near the bed's head of its owner. Few polyptychs of this small size have come down to us intact, as in this instance; but detached portions or fragments are not very uncommon, and serve to show that the present was not an exceptional type. The larger specimens of the same design were most likely intended to accompany the portable altars, and were in like manner transported from place to place, and used while travelling.

H. M.

Vide Illustration

1995. Gregson

258 A CASKET, carved with the Legend of St. Eustace, with silver-gilt and enamelled mounts—*French or English work, first half of the* 14*th century*—7 *in. long*, $4\frac{1}{4}$ *in. wide*, 3 *in. high*

This most beautiful casket is of the usual oblong rectilinear shape, constructed of five, or including the bottom, six plaques or slabs of ivory, the sides and lid being divided into square panels, containing relievi sunk or carved down from the surface. The original hinges, long bands or clamps, lock and handle on the lid remain; these are diapered with champlevé fleurs-de-lys and lions passant, "semée" on a ground of translucent blue enamel, and the square lock-plate, which is in gold, enamelled, is emblazoned quarterly, 1st and 4th, azure semée of fleurs-de-lys, 2nd and 3rd, gules, three lions passant, or. In the centre of each of the long strap or bar clamps on the lid is a small cabochon ruby of fine water, set in an elegant gold rosette. The entire legend of St. Eustace (or St. Eustache) is represented in fifteen compartments, namely, eight on the lid, three in front, three at the back, and two at the ends; conspicuous in front, in the large panel in which the lock is placed, may be noticed the saint adoring the miraculous image betwixt the horns of the stag, whilst on the lid an equally conspicuous composition represents the martyrdom of the saint and his family, who are being burnt alive in the brazen bull. It is scarcely necessary to describe in detail every illustration, almost all the leading incidents in the history of the saint may be recognised. The legend may be found recounted in Mrs. Jameson's 'Sacred and Legendary Art,' vol. ii. p. 792.

From the armorial bearings there can be no doubt but that this coffer was originally made for some English prince or princess. It was, however, most probably the work of a French artist, as it has every characteristic of the well-known style of ivory sculpture of which so many specimens (especially decorative objects of domestic use) of

undoubted French origin executed about this time (1340 ?) have come down to us.*

More interesting evidence, however, of its original ownership is afforded by the fact of its having remained in the possession of the ex-Royal Family of England, until the last of the race, Cardinal York, who styled it the "royal Stuart coffer," and at whose death, in Rome, in 1807, it was purchased by the Dowager Duchess of Cleveland, from whose collection it was acquired by Mr. Magniac, and at that time contained nine original letters by Marie Stuart.

H. M.

Vide Illustration

136. 10.

259 A Square Casket, encrusted with plaques or panels of sculptured ivory, in numerous square compartments, containing subjects from the life of our Saviour, under Gothic canopies; the ground spaces of the relievi cut through—5⅜ *in. long*, 4½ *in. wide*, 4 *in. diam.* Goldschmidt.

On the lid are twelve compartments, containing subjects from the Passion. On the side in front, seven compartments, and amongst the subjects, the Flight into Egypt, the Presentation in the Temple, and the Incredulity of St. Thomas, are conspicuous. At each end are four larger panels, containing relievi of the Last Supper, the Pilgrims at Emmaus, the Adoration of the Kings, the Descent into Hades, Christ walking on the Sea, &c. At the back eight compartments, with other Scriptural representations. It does not appear that any particular order has been observed in the arrangement of the subjects. The compartment containing the lock is flanked by two men in costume of the fifteenth century, each holding a lion by a chain; these figures being on a larger scale than the rest, and of disproportionate size to the lions, are perhaps intended for giants—one of them has a mace in his hand. The casket is beautifully mounted with silver-gilt clamped hinges, lock, and a swivel handle on the lid, the clamps terminating in delicately wrought "Gothic" strawberry leaves; the ends of the handles and hasp of the lock are finished with small finials. It is difficult to assign an exact date to this interesting coffret, though doubtless a work of the fifteenth century, and from some indications perhaps to be referred to the first half. Other specimens of similar style or pattern are extant, and many

* The retention of the fleurs-de-lys semées alone, it may be observed, sufficiently denotes the age of this coffer; the original introduction of the fleurs-de-lys into the English shield took place on the marriage of Edward I., in 1299, with a French princess (Margaret, daughter of Philip III.); they were introduced "semée," as in the French coat, and so borne till the marriage of Henry V. with Katherine of France, when Henry followed the example of Charles VI. of France, who had reduced the number of fleur-de-lys to three, instead of bearing them semée. They have thus continued till the present time in both countries.

259

isolated ivory panels sculptured in a similar manner, in open work, are to be found in different collections, some dating as early as the beginning of the fourteenth century. This method of sculpture, perforated "à jour," was probably common to all the Gothic ivory sculptors of Northern and Western Europe. The present specimen is most likely of French origin.

H. M.

Vide Illustration

260 St. George and the Dragon: an alto-relievo. The Saint represented on horseback in plate armour, and wearing a long surcoat or tabard flying in the wind, is transfixing the dragon with his lance—$5\frac{3}{4}$ *in. high*, 2 *in. wide*

45. 3.

This group, in full relief, is attached by one or two points only to a background representing a high rock or mountain, on which the princess is seen kneeling in prayer; the summit crowned by a castle. The harness of the horse and the spurs of the saint are exquisitely executed in silver-gilt affixed to the ivory. Near the princess is a small figure of a lamb, also in silver-gilt. This most beautiful work is in the highest style of Flemish (?) art, of the second half of the fifteenth century. It is most likely that it originally formed part of a picture tablet, surrounded by a frame or border.

H. M.

Salting

261 A Small Statuette of St. George Transfixing the Dragon, which is writhing under his feet—*height, including pedestal*, $3\frac{1}{2}$ *in.*; *height of figure alone* $2\frac{5}{8}$ *in.*

294.

He is clad in a full suit of plate-mail of the fashion of circa 1480, but is without a helmet, his long hair being bound round with a twisted torse or chaplet. The pedestal of this exquisite little figure is in silver-gilt of contemporary work, and doubtless by the same artist; it is triangular in shape, and is upheld at each angle by an eagle perched on a branch, and holding the letter E in its beak. On each of the angles of the upper surface of the pedestal is a small shield of arms. The ivory figure has been originally painted in proper colours; it is either of Flemish or German origin, of about the close of the fifteenth century. Both this and the preceding object are just such admirable works as may be supposed to have been produced by great mediæval artist goldsmiths, such as Martin Schongauer or Israel Van Mecken.

H. M.

Durlacher

261a A Long Staff, formed of fifteen cylinders of ivory, engraved with scenes from the Life of Christ, with ball-shaped top—56 *in. long*

15. 15.

Davis

CARVINGS IN HONE-STONE, BOX-WOOD, ETC.

57. 9. 261B PORTRAIT OF A NOBLEMAN, wearing the collar and order of the Golden Fleece, in border with cupids, busts, flowers, and scrolls: a carving in hone-stone, in high relief—in hone-stone frame—4¼ *in.* by 3 *in.* Goldschmidt

13. 13. 262 PORTRAIT OF QUEEN MARY OF ENGLAND, half-length, in rich dress, with jewels—a circular carving in relief in hone-stone

30. 9. 263 PORTRAITS OF A NOBLEMAN AND HIS WIFE: carvings in hone-stone —half-lengths, their hands resting upon a table, a shield-of-arms and double-headed eagle, and date 1519 in the corners. Mainwaring

3. 3. 264 A PAIR OF CIRCULAR MEDALLIONS, in alabaster, with portraits of Philip le Bon and his consort in high relief—3 *in. diam* Robinson McLean

30. 9. 265 A PASTORAL STAFF OF WOOD, the volute carved with foliage and flowers in high relief, and two coats-of-arms, surmounted by coronets and crosiers, the lower part formed as a square-shaped altar, carved with Madonna and Infant Christ, St. John and two other Saints, in relief, and cherubs' heads at the corners—*French, 17th century*—7 *ft. long* Davis

14. 14. 266 A LONG SLENDER STAFF, minutely carved with men and women —35 *in. long* Mainwaring

23. 2. 267 A STEEL KNIFE AND FORK, with handles of carved amber, representing a gentleman and a lady of the reign of Charles II. Davis

22. 1. 268 A CIRCULAR BOXWOOD OPENWORK MEDALLION, delicately carved with the Madonna and Infant Saviour, and Christ seated, in an oval medallion, surrounded by numerous figures of saints, in circular compartments—in silver-gilt filagree frame, set with pearls and coloured stones Mainwaring

4. 14. 6 269 A BOXWOOD BODKIN-CASE, minutely carved at the top with Judith with the head of Holofernes, and a group of scriptural figures beneath—5¼ *in. long* Harding

2. 2. 270 A HAIR-PIN, the head formed of two openwork knops, in one of which is a movable ball, surmounted by a bird—7¼ *in. long* Mainwaring

3. 3. 271 A GROUP OF THE MADONNA BEARING THE INFANT SAVIOUR, who is holding an orb in His left hand

Goldschmidt

272 THE VIRGIN, standing upon a crescent, and bearing the Infant Saviour, seated on an orb, supported by an infant

273 A GROUP, of a male figure and a child with a basket—on tortoise-shell pedestal

274 THE MADONNA, with the Infant Saviour, standing upon a crescent

Exhibited at the Society of Arts Exhibition, 1850

275 NINETEEN CIRCULAR DRAUGHTSMEN, with portraits of historical personages in relief in plaster, with inscriptions recording their names on the borders—*German*, 16*th century*

276 A STATUETTE, of a boy dancing, carved in pearwood—on pedestal formed as a rock, and carved plinth—11 *in. high*

277 A STATUETTE, of a boy, seated upon a pile of drapery—10½ *in. high*

278 A PAIR OF FIGURES, of a lady and gentleman dancing—on ebonised pedestals—8¼ *in. high—Flemish*

279 A GROTESQUE MALE FIGURE, in cloak, with hood and satchel suspended from his waist—on wood plinth—8¾ *in. high—Flemish*

280 A PAIR OF ITALIAN WOOD CANDLESTICKS, carved, gilt, and painted blue, on triangular feet

281 A PAIR OF OBLONG-SHAPED PEDESTALS, of alabaster, with splayed ends, the centre panels carved with cupids and arabesque figures and foliage, and tablets with date 1538, and two smaller panels at each end, carved with cupids with musical instruments, in high relief, the ground gilt—43 *in. long*

From the Abbey of Tongaloo

282 A SET OF THREE CIRCULAR DITTO PEDESTALS, carved with boys, arabesque figures, foliage, and fruit, on gilt ground—*one*, 9 *in. high: pair*, 10 *in. high*

From the same

283 A PAIR OF SQUARE DITTO, carved with cupids, masks, arabesque figures, and foliage, and plinths with acanthus foliage on gilt ground—6½ *in. high*; and a small ebony pedestal, with carved alabaster panels

From the same

OLD ITALIAN FURNITURE.

110. 5. 284 AN OAK CABINET, of Gothic design, with folding doors in front, and two doors at the side, carved as Gothic crockets and finials, and panels of glass, with Gothic tracery, surmounted by a canopy of elaborately carved Gothic work, supported by columns, beneath which are three panels painted with subjects from the life of the Magdalen—on stand, with four linen pattern panels at the back Quilter

556. 10. 285 AN OLD ITALIAN CABINET, with shaped front formed of three panels of wood, the centre panel elaborately carved with the Triumph of the Pope and the Church of Rome, the side panels carved with allegorical figures and trees, in very high relief, on gilt ground, surmounted by a red and white marble slab, with alabaster border—7 *ft.* 3 *in. long* by 3 *ft. high*

286 THE COMPANION CABINET Duveen

189. 287 A CABINET, of Italian marqueterie, with folding doors, each formed of a large panel, with garden scenes, cavaliers, and ladies, and numerous buildings in the background, in borders of arabesques, a frieze with hunting scenes and buildings above, and similar frieze below—on square legs with stretcher, inlaid with arabesques and panels with buildings, and figures at the back—16*th century*—5 *ft.* 6 *in. high* by 4 *ft.* 9 *in. wide* Davis

36. 15. 288 An Oblong Table, inlaid with tortoiseshell and ivory, in borders of ebony—on stand of similar design—41½ *in.* by 25 *in.* Magniac

21. 289 A Venetian Octagonal Table, the border carved with shells and scrolls, supported by four terminal female figures, on stretcher with scrolls, painted yellow and partly gilt, surmounted by a variegated marble slab, with border of verde antique and alabaster Durlacher

290 A Pair of Venetian Mirrors, each engraved with a classical figure under a canopy, and border of scrolls—in shell-shaped frames, boldly carved with terminal female figures, and surmounted by a mask

291 A Venetian Glass Mirror, in scroll-shaped frame of amber and white glass, engraved with a satyr's mask and ornaments, and surmounted by a canopy—6 *ft. high* by 2 *ft.* 7 *in. wide*

292 A Venetian Glass Chandelier, with coloured flowers and foliage, and spiral branches for candles

293 A CASSONE, or large coffer, in carved chestnut-wood—*Italian work, circa* 1540—6 *ft.* 3 *in. long*, 2 *ft.* 1 *in. wide*, 2 *ft.* 3 *in. high*

An excellent and finely-preserved specimen of one of the well-known Italian cinque-cento cassoni, or "marriage coffers," so called because they were often given as presents at weddings; their use was to contain linen, &c., and they were most frequently placed in bedrooms. The subject is carved in alto-relievo, and, with the central escutcheon and its spirited male supporting figures, forms a continuous frieze on the front of the coffer, representing on the one hand, Cæsar crossing the Rubicon, and on the other side, Cæsar drawn in triumphal procession in his car, crowned by Victory, and driving a band of captives before him.

H. M.

It was formerly in the Collection of M. Didier-Petit of Lyons

294 A Panel, from an Italian cassone, carved with Neptune in a chariot, nymphs and tritons, in bold relief on gilt ground

295 An Italian Oblong Coffer, of olivewood, carved on the sides, lid, and ends with reclining female figures, animals' heads, and scrolls, and terminal figures at the corners

296 A Walnut-wood Stand, with two supports, boldly carved with terminal winged figures, fleur-de-lys and crescent, and heads at the corners, partly gilt, on claw feet

297 An Italian Music-stool, with stretchers, carved with scroll ornaments, painted white and partly gilt, the top covered with needlework

298 Two Stools, painted white and partly gilt, and covered with needlework

141. 15. 299 An Italian Walnut-wood Chair, the back carved with terminal female figures and scroll foliage, surmounted by two terminal winged female figures, holding a shield, on stand carved with arabesque figures, masks and scrolls, partly gilt Mellier

55. 13. 300 A Large Walnut-wood Armchair, boldly carved with arabesques, the arms terminating in animals' heads Durlacher

MINIATURES.

37. 16. 301 Budé, in black dress with ruff, on blue ground—in oval gold locket Do.

10. 10. 302 The Duc de Chatelet, in black dress with white collar, on blue ground—*oval* Mainwaring

5. 5. 303 Mademoiselle, daughter of Henri Quatre and Marie de Medicis —*oval* Marie

6. 6. 304 Cornelius van Tromp, in armour, with blue scarf and lace cravat—*oval enamel* Mainwaring

6. 6. 305 Portrait of Louis XIII., when young, attired as a Roman general, and seated upon a white horse—a large oval miniature, in octagonal metal-gilt frame Hoskins

28. 7. 306 Portrait of a French Prince, by Petitot—in enamelled gold frame, set with pearls Mainwaring

9. 9. 307 Louis XIV., when a youth, in white dress and broad red scarf, richly embroidered with gold, landscape background—*oval* Gall

3. 13. 6 308 Louis XIII., when young, in lace ruff—*a small oval miniature* Mainwaring

3. 3. 309 The Queen of Charles II. of Spain, after Velasquez, in black and white dress, and ornaments, and red fillets in her hair—*oval* Magniac

3. 13. 6 310 Louis XV., in armour, and blue scarf—*oval*—in black wood frame Clifford

11. 11. 311 The Prince Eugene, in armour, with red and blue drapery, and wearing the order of the Golden Fleece—*oval* Hodgkins

312 Portrait of a Gentleman, of the court of Louis XIII., in black dress

313 Marie Thérèse—a small miniature, in oval gold frame

314 A Small Miniature of a Gentleman, in lace collar and blue scarf—in frame set with pearls

315 Portrait of a Lady, in broad lace ruff and yellow stomacher, with pearl earrings and necklace; blue background

316 Portrait of a Lady, in purple dress with low neck, embroidered with pearls—in square folding gold locket

317 Chancellor Loudon in his Robes, by Cooper—in oval box-wood frame, beautifully carved with scrolls and festoons of flowers, surmounted by a shield-of-arms
Oval, $2\frac{1}{2}$ *in.* by 2 *in.*
From the Strawberry Hill Sale, lot 81

318 Charles V. of Spain, in black robe and purple under vest, embroidered with gold, and black hat with jewels, blue ground, by Oliver
Oval, $2\frac{1}{8}$ *in.* by $1\frac{5}{8}$ *in.*

319 Admiral Coligny, in black dress, richly embroidered with gold, and black cap, by Oliver
Oval, $1\frac{5}{8}$ *in.* by $1\frac{3}{8}$ *in.*

320 A Lady, in green dress, pink stomacher, and red and blue bow, with flowers on her head and breast
Circle, $2\frac{1}{2}$ *in. diam.*

321 Louis Philippe d'Orleans—*in gilt frame*
Oval, 1 *in.* by $\frac{7}{8}$ *in.*

322 The Regent Orleans—*in filagree gold frame*
Oval, $1\frac{1}{8}$ *in.* by 1 *in.*

323 Mademoiselle du Thé, in white dress and lavender-coloured ribbons, seated in a garden, by Chasselat
$3\frac{1}{2}$ *in.* by 2 *in.*

9. 19. 6 324 THE DUC DE MAINE, in black dress and cap, with lace collar, with inscription in gold, "Ætatis Anno XXXIIII."—*in oval metal-gilt frame, with dolphin loop*
$2\frac{3}{4}$ *in.* by 2 *in.* Durlacher

6. 6. 324A A FEMALE SAINT, crowned and holding a sword—in metal-gilt frame, set with coloured stones, and tortoiseshell outer frame

2. 11. 324B THE HOLY FAMILY, painted on glass—in metal-gilt frame, partly enamelled white, and set with coral Mainwaring

Money.

ENAMELS.

10. 10. 325 PORTRAIT OF A LADY, in red dress, and jewels in her hair, on blue ground—*in gold filagree frame* Durlacher

17. 17. 326 HENRI IV. OF FRANCE, whole length, in armour, his right hand resting on a helmet which is placed on a table, with red curtain behind—*an oblong enamel* Beck

26. 5. 327 FRANCES, COUNTESS OF ESSEX, in red dress, and pale green cloak with fur, and red ribbon in her hair—*oval enamel, by Zincke* Philpot

25. 4. 328 KITTY FISHER, after Sir J. Reynolds—*oval* Ussher

11. 11. 329 THE ADORATION OF THE MAGI—*circular* Philpot

13. 13. 330 SIR ANTHONY VAN DYCK, after Rubens—*oval enamel, by Zincke* Clifford

19. 19. 331 MRS. CLIVE, in pale yellow dress—*oval enamel, by Zincke* Ussher

14. 14. 332 QUEEN ELIZABETH, in richly jewelled dress and ruff, with pearls, and other jewels in her hair—*oval* Do.

63. 333 WILLIAM, LORD RUSSELL, son of Francis, 1st Earl of Bedford—*enamel by H. Bone, R.A.*, 1815—*in carved and partly gilt frame*
$8\frac{1}{4}$ *in.* by $6\frac{3}{4}$ *in.* Clyde

52. 10. 334 SIR CHARLES LUCAS, in crimson dress, with blue scarf, half length—*enamel by H. P. Bone, after the picture by Dobson*

Harding

End of Third Day's Sale.

Fourth Day's Sale.

On WEDNESDAY, JULY 6, 1892,

AT ONE O'CLOCK PRECISELY.

GOLDSMITHS' WORK.

ECCLESIASTICAL AND SECULAR.

335 A CIRCULAR MORSE, the centre formed of a quatrefoil silver plaque, inscribed "S. Jehan," in engraved gilt border, the border of arabesque foliage and flowers, set with coloured stones—15*th century*—5 *in. diam.* Goldschmidt

336 A CIRCULAR-HEADED SILVER DIPTYCH, the outside ornamented with filigree crosses and scrolls; inside are two plaques of niello, representing the Nativity and Crucifixion, with Russian inscriptions—16*th century*—3 *in.* by 5 *in.* Oldfield

337 SILVER PARCEL-GILT FRAME OF A TRIPTYCH, with three Gothic arches, the side arches have each a trefoil ornament of translucent enamel—*in painted case*—15*th century*—7⅜ *in.* by 8¼ *in.* McLean

338 A SILVER-GILT MEDAL, having on one side Eve tempting Adam, and on the other the Crucifixion, with Latin inscriptions—2¼ *in. diam.* Gaskell

339 FIVE SILVER TREFOIL PLATES, with translucent enamel busts of the Virgin and Child and Evangelists—*taken from a MS. of the 14th century* Willson

23. 5. 340 An Oval Folding Reliquary, with niello silver plates, in front is a portrait of Pope Pius II. and inscription, and on the back his arms and insignia in metal-gilt borders, the inside is divided into numerous compartments for the reception of relics—$3\frac{3}{8}$ *in.* by $2\frac{1}{8}$ *in.* McLean

6. 16. 6 341 A Circular Silver Fibula, with a figure of a female artist seated, of translucent enamel in colours; the outline is formed of a gold fillet, filled in with enamels—$1\frac{7}{8}$ *in. diam.* Do

64. 1. 342 A Silver Drinking-cup, formed as an eagle's head, finely chased, and with an engraved band round the mouth—8 *in. high* Goldschmidt

9. 19. 6 343 A Pair of Silver-gilt Spoons, with long bowls, ornamented with niello work of delicately engraved scrolls, in border of gilt flat chasing, the handles partly spirally fluted and chased, and set at the ends with red coral beads Davis

8. 8. 344 A Circular Flat-shaped Toilet Box and Cover, of silver-gilt, with engraved band of the Tudor rose and other flowers, foliage, and trellis ornament—*London hall mark*, 1589—$1\frac{1}{4}$ *in. high* Heigham

105. 345 A Silver-gilt Cup and Cover, the cover chased with Orpheus charming the animals, surmounted by a statuette of a female holding a flag on crystal ball, supported by four arabesques; the cup is chased with arabesques and scrolls, and is supported by a stem of carved rock crystal and chased silver-gilt—16*th century*—12 *in. high* Litchfield

288. 15. 346 A Tall Silver-gilt Cup and Cover, with wide top, chased with groups of flowers in scroll borders, scrolls and foliage, a band of flowers and scrolls in flat chasing round the centre: the lower part has similar decoration and six lions' masks in relief holding rings, the stem formed of a group of three Bacchanals with grapes, on circular foot with chased borders: the cover is embossed with fruits, and surmounted by a warrior in complete armour—*German*, 17*th century*—17 *in. high*

Vide Illustration Davis

347 A Silver-gilt Cup and Cover, on long baluster stem and circular foot, chased with flowers and repoussé cartouches and scrolls, inlaid with round medallions of pietra dura butterflies, beetles, &c., the cover surmounted by a figure of Venus at the bath—*Augsburg*—15½ *in. high*

348 A Silver-gilt Cup, with six lobes above, and raised flutings; the bowl is six lobed, open knop beneath, engraved with scrolls, on stem of open design, with arabesques in full relief—on circular foot, elaborately chased with shields-of-arms and supporters—*Nuremberg hall mark*—16*th century*—7⅜ *in high*

349 A Parcel-gilt Equestrian Figure of an Emperor, in armour—on an ebony pedestal, with silver plaques of classical subjects in relief—7½ *in. high*

350 Small Silver-gilt Figure of a Warrior, with helmet, spear, and shield—on ebonised pedestal—2⅛ *in. high*

351 Small Silver Figure of a Man Dancing, in costume of the 17th century—on similar pedestal—2⅛ *in. high*

352 A Silver Drinking-cup, formed as the seated figure of a greyhound, with engraved silver-gilt collar—*German, late* 16*th century*—on granite pedestal, mounted with metal-gilt—8¾ *in. high*

353 A Pair of Male Figures, of bronze, with gilt drapery, the head, hands, and knees of silver, each carrying a club and a lantern, and wearing a belt from which game is suspended—on oval metal-gilt pedestals, with birds in relief—*German*, 16*th century*—10 *in. high*

354 A Silver Monstrance, formed as an Italian temple, with rounded arches and Corinthian columns, and cherubs' heads above: the roof is dome-shaped and surmounted by a cross—on chased metal-gilt stem and triangular pedestal, inlaid with niello silver plaques, with inscriptions, one of which plaques bears the date "Ano. D. 1576"—*Italian*, 16*th century*—15 *in. high*

355 A Silver-gilt Foot and Stem for a Cup: the stem is formed as an Italian temple, with boys under arches, the foot chased with classical figures, masks, and scrolls—*Italian*, 16*th century*—4 *in. high*

81. 18.

356 A Reliquary, formed of an upright cylinder of rock crystal, with open strawberry-leaf borders resting on three feet, surmounted by a pierced corona set with stones, surmounted by a crown, and border of chased and pierced silver-gilt, and set with coloured stones—on stand of silver-gilt, with pierced and chased openwork borders, and wreath of acanthus foliage, on three claw feet—7⅛ *in. high*
Vide Illustration Eggers

44. 2.

357 A Pair of Tazze, with cut rock-crystal centres and silver borders, on stems of silver and rock-crystal, and feet with ten lobes, and open Gothic ornament—15*th century*—5½ *in. high* Litchfield

21.

358 A Small Cylindrical Rock-crystal Cup and Cover, mounted with silver-gilt, and with a terminal female figure on the handle—4 *in. high* Gurney.

23. 2.

359 A Small Silver-gilt Reliquary, of Gothic design, formed as a square Gothic pinnacle, with flying buttresses and plaques of rock-crystal—on round rock-crystal pillar and hexagonal or-molu pedestal—7 *in. high*—and rock-crystal plinth Goldschmidt

110. 5.

360 A Rock-crystal Spoon, engraved with foliage, with carved rock-crystal handle, mounted with silver-gilt, chased with masks, the top of the handle formed of an open-work scroll ornament of silver-gilt—*Italian*, 16*th century* Durlacher

3. 15.

361 A Round Column, of rock-crystal, with capital carved with four volutes—on hexagonal plinth of rock-crystal—6⅞ *in. high* D.

31. 10.

362 A Shell-shaped Cup, of rock-crystal, richly engraved with arabesques, at the narrow end is a head carved in cornelian, mounted with silver-gilt, on rock-crystal stem, formed as entwined dolphins, and chased silver-gilt foot—9½ *in. high* by 10½ *in. long* Goldschmidt

91. 7.

363 A Cup, formed of a Nautilus shell, mounted with borders and bands of silver-gilt, chased with arabesques—on silver-gilt stem, formed as a hooded male figure, and oval plinth, chased with dolphins and fruits—*German*, 16*th century*—9½ *in. high* Durlacher.

136. 10.

364 An Oval-shaped Cup, of Chinese sea-green jade, engraved with ornaments, the handle formed as Neptune seated on a sea-horse, the stem formed of a figure of an armed warrior holding a shield—on oval-shaped foot of silver gilt—7¼ *in. high*
Gurney.

365 A Cocoanut Cup and Cover, with Elizabethan silver-gilt mount, the neck, band, stem, and foot engraved with strap and scroll ornament, and three vertical bands with pierced borders, chased with grotesque masks in relief—7¾ *in. high*

366 A Mottled Earthenware Tankard, with English Elizabethan silver-gilt mounting, the cover and rim and foot, chased with fruits, flowers, masks, and cartouches: on the lower part are two bands connected by straps, chased with arabesque female figures—*hall marks and D for* 1581—10⅜ *in. high*

ITALIAN MAJOLICA.

367 A White Spirally Fluted Pilgrim's Bottle, painted with nymphs and cupids in colours, in two medallions, and coloured arabesque figures at the sides—12½ *in. high*

368 A Pair of Abruzzo Ware Plates, painted with peasants, landscapes, and animals in the centre, amorini, masks, and flowers on the borders—9½ *in. diam.*

369 A Savona Ware Dish, with raised centre, painted with a Cardinal's coat-of-arms, the border and edge fluted

370 A Deruta Ware Dish, with deep centre, painted with a portrait of a lady, and scroll with inscription, arabesques, emblems, and scales on the border

371 A Pesaro Tazza, with raised centre and spirally fluted border, and lustred scroll foliage on blue ground

372 Another, with scroll foliage in white, blue, and brown

373 A Set of Three Monte Lupo Deep Dishes, with figures holding weapons, in blue and brown, and flowers and scroll foliage in the same colours

374 Another, painted in the centre with a female head in colours, and flowers and ornaments in colours on the border

375 Another, with a coat-of-arms in the centre in colours, and initials M R and A B E, and border of flowers and ornaments

376 A Globular Majolica Jar, painted with a bust of Mars and a whole length figure of a warrior, in medallions, and trophies of arms on blue ground

377 Another, of similar form, painted with a fruit in a medallion, and with cherubs' heads, dolphins, flowers, and fruit in colours on green ground

2. 2. 378 An Urbino Plate, painted with military instruments and ornaments in blue and yellow, in foliage border Smith

7. 17. 6 379 A Round Ditto Bowl, on foot, painted inside with a woman and two children seated before a fire, and white arabesques outside Harding

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43. 1. 380 A Large Deep Rhodian Dish, painted with a tree, fruit, and ornaments, in green, blue and brown—*in black wood frame*—14 *in. diam.* De Cosson

2. 12. 6 381 A Cylindrical Tankard, of Delft ware, painted with a lady, and flowers in colours on white ground—pewter cover Grenfell

2. 12. 6 382 Three French Faience Plates, painted with flowers, &c., in green and brown Durlacher

.15. 383 A Circular Dish, of French faience, painted with flowers in colours on white ground Goodhart.

LIMOGES AND OTHER PAINTED ENAMELS.

75.12.

384 A Small Semi-circular-headed Plaque, painted enamel on gold—the Crucifixion—*Flemish, circa* 1480—$1\frac{5}{8}$ *in.* by 1 *in.*

This very curious and beautiful little plaque is probably an unique example of an individual artist rather than of an established school of enamelling. The style of design indicates the influence of the Van Eycks, or rather of the later Bruges masters, their followers, and it is possible that in this specimen we have an instance of a painted enamel, not materially different in the technical methods employed from the painted enamels of Limoges, whilst anterior to them in date, and evidently of Flemish origin. It appears to have originally formed the centre of a pax. The subject is the Crucifixion, or "rood"—Christ on the cross, flanked by figures of the Virgin and St. John. The ground is a brilliant black enamel, of a somewhat more solid and opaque tint than that of the Limoges specimens, and the figures are executed on it, in opaque light colours and gold in an almost microscopic manner, by delicate stippling with the point of the brush. The shadows and outlines of the design are formed by the ground itself being less stippled or overlaid in the dark parts; there is thus no actual outlining or blending of the pigments with the brush. The tints employed, exclusive of the black ground and the gold, are five in number, viz.: white, flesh colour, pale blue, red, and green, The figure of our Saviour, and the heads, hands, and feet of the two accompanying figures, are stippled with an opaque flesh-coloured enamel, unlike any pigment in use in the Limoges school. The draperies and hair of the figures are white; the red, a dull opaque colour, is sparingly introduced to represent the blood of our Saviour, whilst the crown of thorns is indicated by a pale lavender blue opaque enamel; and finally the foreground, on which the group stands, is of a bright transparent green tint. The effect of the whole is very brilliant and forcible, yet characterised by a delicate and subdued harmony of tone which is very attractive. It is difficult to convey any more precise image of this little work by mere description, nor would any process of engraving or photography adequately reproduce the various indefinable peculiarities, both technical and artistic, which vividly distinguish it from any other enamel which has come under the writer's notice.

H. M. Dalton

89. 5.

385 A Small Upright Plaque, Paris slaying Achilles in the sanctuary of the Thymbraean Apollo—*Italian*, 16*th century*—$3\frac{3}{8}$ *in.* by $1\frac{7}{8}$ *in.* G. Salting

The interior of a temple, with an altar or shrine on which stands a statue of the god within a niche; in front of it are two warriors kneeling in supplication, and behind them a third with a bow and arrow in the act of shooting at them. On a band along the bottom of the plaque is inscribed, "Paris Achillem inter portas sagitta percudit." The principal part of the composition is delicately executed in white or grisaille, on a dark-blue ground; the armour of the figures and other details are pencilled in gold, the only other colour employed being a dark opaque red, which occurs in the architecture. This very interesting little enamel is evidently of Italian origin, in all probability executed in the early part of the sixteenth century. There is no clue to the precise school or locality of its production, but one or two other specimens seemingly by the same hand have been remarked.

H. M.

42.

386 A Limoges Enamel Plaque, a battle subject of male and female mounted warriors, probably a battle of the Amazons—by "J. Kip"—$4\frac{3}{4}$ *in. long* by $3\frac{1}{2}$ *in. high*—in openwork frame of white and coloured enamel Durlacher

This curious enamel is executed on a black ground. The foreground, heads, hands, &c., of the figures only, being executed in white or grisaille enamel, whilst the horses and all the other details are in gold. On a stone in one corner is the signature of the artist, "Kip."

M. de la Borde, 'Notice des Émaux, &c., du Musée du Louvre,' p. 241, remarks of this rare master:—

"L'artiste qui a signé de ces marques et monogrammes le petit nombre d'émaux parvenus jusqu'à nous, n'était pas un émailleur de profession. Il est probable qu'il nous manque encore bon nombre de ses productions; mais lorsqu'on aura tout réuni, on acquerra la conviction qu'il s'est plutôt essayé qu'appliqué à l'émaillerie.

"Sa Manière. Il avait plus de finesse que de goût, plus de gentillesse que de talent; ses figures sont longues, et ses compositions, où le mouvement est assez remarquable, se détache vivement, mais sans effet, et assez sèchement sur un fond noir. Il se sert beaucoup de la pointe dans ses travaux, et de rehauts d'or."

H. M.

389

387 An Oviform Ewer, grisaille decoration on blue ground picked out in gold; by Jean Penicaud (third)—*circa* 1540–50—11¼ *in. high* by 4¼ *in. diam.*

Round the body of this piece, as a frieze, is painted Neptune and Amphitrite, with dolphins, sea-horses, nymphs and satyrs, and with Venus standing in a shell (this latter figure copied from Agostino Veneziano's print after Raffaelle). On the upper part or shoulder of the vase are masks, festoons of drapery, &c., and underneath the spout is painted a spirited Medusa mask. This splendid and perfectly preserved ewer is a characteristic example of perhaps the most talented of all the Limoges enamellers.

H. M.

From the Strawberry Hill Collection

Exhibited at the Loan Exhibition, 1859.

388 A Pair of Oval Vase-shaped Salt-cellars, Limoges enamel—*circa* 1550—4½ *in. long*, 3¾ *in. wide*, 3¾ *in. high*

Painted in grisaille heightened with gold on a dark-blue ground, the figures slightly flesh-tinted. The bowls are painted respectively with busts of Juno and Pallas, surrounded by margins enriched with cartouche work, masks, &c. On the body of one of them, the Temptation, repeated with variations in the action, is painted on opposite sides, the background filled in with numerous figures of animals. On the other piece the principal subject is Noah sacrificing after leaving the Ark, with numerous animals in the background. The necks and feet of the vases are enriched with cherubs' heads, pendent festoons, &c.

These beautiful specimens are by Jean Penicaud (third); they are painted with a freedom and decision of style peculiar to the master.

H. M.

Exhibited at the Loan Exhibition, 1859

389 A Plate, enamel of Limoges in brillant colours—*circa* 1530—7¾ *in. diam.*

This beautiful piece is doubtless also by the very able artist known as the third Penicaud. In the centre is a large female classical bust in profile, painted in colours, on a blue background. The surrounding border is decorated with interlaced ornaments in gold and cameo medallions grounded on foils. On the reverse is a cartouche flanked by amorini, containing a profile head in grisaille. In brilliancy and general harmony of colour this piece is not to be surpassed.

H. M.

Vide Illustration

50. 8.

390 A Limoges Hexagonal Salt-cellar, grisaille enamel on black ground, heightened with gold—3 *in. high*, 4 *in. diam.*

The bowls at top and bottom are painted respectively with busts of Paris and Helen, each of the sides is filled in with a standing figure and inscriptions, as follows:—1. A fool or jester, with a cap and bells and baton over his shoulders, inscribed, "Il semble au vilant par abuz que les jeulx daymer soyent perduz." 2. Fortune holding a banner, "Tout par fortune le va." 3. An aged man in costume of a rich bourgeois, walking with a stick, "Et moi tel que je suy je le faiz quant je puys a 50 ans." 4. A woman walking, holding a rosary in her hand, "Quant on le me presante je le prens en pactance a 40 ans." 5. A very aged man walking with a stick, "Helas Jésus vray dieu de grace le jeu daymer faict on encore à 80 ans." 6. An aged woman holding her hand on her broom, "Quāt dv iev daymer me souviēt la larme aux yeulx me vient a 70 ans."

H. M.

McLean

134. 8.

391 A Tazza or Cup, Limoges grisaille enamel—*circa* 1540–50—$3\frac{5}{8}$ *in. high*, $6\frac{3}{4}$ *in. diam.*

The bowl of this splendid specimen is painted with the subject of Galatea, copied from Marc Antonio's print after Raffaelle, and the under side and stem is, as usual, elaborately painted with arabesques, &c. Although unsigned, it is evidently a fine early work of Pierre Reymond.

H. M.

Litchfield

73. 10.

392 A Grisaille Painted Plate, of Limoges enamel, illustrating the month of "July"—8 *in. diam.*

Harding

78. 15.

393 The Companion, illustrating the month of "November"

The subjects of these pieces are illustrations of the months of July and November, accompanied by the signs Leo and Sagittarius; each has a shield of arms in the margin. The reverses are decorated with arabesques, with medallion heads in the centres. Initialed by the artist, Pierre Reymond, and dated 1566.

H. M.

Do.

394 An Oval Limoges Enamel Plaque, portrait of a lady, by Leonard Limosin—*circa* 1550–60—$6\frac{3}{4}$ *in.* by $5\frac{1}{2}$ *in.*

309. 15.

This evidently noble lady is represented in bust or "three-quarter" size, the head turned to the left, apparently at about thirty-five years of age; she wears her hair brushed back in the usual fashion of the period, and over it a close fitting cap or bonnet. Her black dress is worn low, disclosing a wide expanse of embroidered chemisette, gathered tight round the neck, and bordered with a narrow frill; it is elaborately embroidered with a lozenge-diaper pattern in red and gold, alternate compartments of which are filled in with the accompanying monogram P. X. E. The features are delineated in the mannered or conventionalised style into which most of the French portrait painters seem more or less to have fallen at this period; there is therefore not sufficient individuality or positive likeness to admit of the identification of the personage.

This lady was, however, formerly supposed to be Marguerite de Valois, sister of Francis I., and the monogram embroidered on the chemisette was construed to mean "Marguerite, Princesse de Navarre"; but the features have not the slightest resemblance to those of the Queen of Navarre. (See lot 397 in this collection.) She has also been supposed to be Diane de Poitiers, on the strength of the monogram only, which, by a different interpretation, can be made to read "Diane."

H. M.

This enamel was formerly in the collection of Baron Brunet Denon, of Paris, at whose sale, in 1846, *it was purchased*

Durlacher

395 Portrait of a Gentleman, on a square plaque, ascribed to Leonard Limosin—*dated* 1542—5 *in.* by $4\frac{1}{4}$ *in.*

231.

The personage represented has some resemblance in physiognomy to Antoine de Bourbon, King of Navarre; but the absence of the forked beard, the different colour of the hair, and other peculiarities denote him to be a different person. He is represented three-quarter size, with his hands clasped across his waist, and holding in them a scroll or perhaps his gloves; he is habited in black, with a flat black cap; the features display a prominent aquiline nose, rather sharp bony chin, a small black moustache and whiskers, and closely cropped beard. The signature of Leonard LL., and the date 1542, are seen in the right-hand lower corner.

H. M.

Goldschmidt

From the Strawberry Hill Collection

378.

396 PORTRAIT OF HENRI D'ALBRET, KING OF NAVARRE, by Leonard Limosin—*circa* 1556—$3\frac{1}{4}$ *in.* by $2\frac{1}{2}$ *in.*

Bust portrait, the head turned towards the left. The king is represented in a black doublet or "pourpoint," fitting tight round the throat, slashed and embroidered with oblique lines in gold, small linen collar, turning over the stand-up collar of the pourpoint; flat black cap, worn on one side, with a small ostrich feather. He has short hair, a moustache and beard of a yellowish colour, cropped close; the head is relieved, as usual, on a bright blue background, and at the bottom of the enamel is a band or fascia of light blue, as if prepared for an inscription. This little portrait is in Leonard's most delicate and finished style.* It was purchased at the sale of the Strawberry Hill collection (lot 82, 14th day).

10. 10 —

Henri d'Albret, King of Navarre, second of the name, was the son of Jean d'Albret and of Catherine de Foix, Queen of Navarre; born April 1503; married 24th January, 1526, to Marguerite d'Orléans-Angoulême, sister of François Premier; died 25th May, 1555. He succeeded in 1517 to the kingdom of Navarre, and was grandfather to the celebrated Henri Quatre, King of France.

H. M. Durlacher

162. 15. 397 PORTRAIT OF MARGUERITE, QUEEN OF NAVARRE, by Leonard Limosin—*circle*, $3\frac{5}{8}$ *in. diam.* Goldschmidt.

This celebrated lady is represented apparently in a mourning costume of black dress and black hood, perhaps that of her widowhood, and therefore before her thirty-fifth year, when (1526) she married for the second time. It does not, however, follow that the enamel was executed at so early a date; in fact, there can be little doubt but that it formed part of one of the series executed by Leonard, circa 1556. The fashion of the dress, however, especially in the high-shouldered sleeves, would scarcely indicate so early a date as 1526, even supposing, as is doubtless the case, that the enamel were copied from an earlier oil portrait. The well-known features of the lady, however, leave little doubt as to her identity, and it seems difficult to account for her

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* M. de la Borde, 'Notice des Émaux,' &c., p. 183, notices two other portraits of Henri d'Albret, both by Leonard, one of which is dated 1566. "Collection Pourtalès. Henry d'Albret, roi de Navarre, grandpère de Henri IV. Il est décrit sous le No. 703 dans le catalogue de M. Labarte; il porte une signature et une date tracées sur la bande bleue d'en bas, ainsi: L.L. 1556. Hauteur, 0·195; largeur, 1·140. Collection Rattier. Le même portrait, mais beaucoup plus petit et aussi plus fin, plus doux, plus brilliant. Il porte au bas ce titre: Henry d'Albret. L.L. Hauteur, 0·080; largeur, 0·060. On voit au dos les deux L.L. et une fleur de lys au milieu. Ces deux portraits en émail sont faits d'après une même peinture originale de quelque bon peintre français." The Rattier portrait corresponds exactly in size to the present specimen, and was most probably painted at the same time and from the same original picture.

lugubrious costume in an age of unusual luxury in dress on any other supposition than the one here given.

Marguerite d'Orléans (de Valois), sister of François I., King of France, was the eldest daughter of Charles d'Orléans, Comte d'Angoulême, and Louise de Savoie; born April 11th, 1492; married, 9th of October, 1509, to Charles Duc d'Alençon; and again, January 24th, 1526, to Henri d'Albret, King of Navarre; died 21st of December, 1549. Marguerite de Valois was in every respect a remarkable personage, one of the most popular and striking figures of the great age of Francis I., to whom she was devotedly attached; she was the authoress of a collection of tales, written in the romantic or "galant" taste of the age, which crowned by a widespread literary celebrity her many charms of person and manner. The 'Biographie Universelle' says, "Savante et polie, belle, douce et compatissante autant que spirituelle, elle fût tendrement chérie de François I., qui l'appelait sa 'Mignonne' et la 'Marguerite des Marguerites.' Il lui confia plusieurs négociations importantes, dans lesquelles elle ne se borna pas à des conseils judicieux. Elle était l'ornement de la cour de France," &c.

When, after the battle of Pavia, her brother was imprisoned at Madrid by Charles V., she went there alone to endeavour to procure his release. Her marriage with the King of Navarre was a blessing to that country, where she constantly laboured to promote agriculture, commerce, and good government.

H. M.

From the Strawberry Hill Collection

15. 398 A Limoges Enamel Portrait of Antoine de Bourbon, King of Navarre, by Leonard Limosin—*circle*, $3\frac{1}{4}$ *in. diam.* Hessner

399 Another Portrait of the Same, by ditto, a square plaque—$4\frac{1}{2}$ *in.* by 4 *in.* Goldschmidt

10.

The circular portrait represents Antoine de Bourbon at an earlier period of his life than the second, which in all probability was taken after his accession to the throne of Navarre. Judging from his apparent age, as seen in No. 398 (about thirty-five), that enamel would have been executed *circa* 1553; and the second somewhere betwixt 1555 and 1562. As these small enamels, however, appear to have formed parts of a series of portraits of eminent men, and were doubtless copied from oil pictures, and not directly from the life, their ostensible and actual dates may be considerably at variance. The probability, indeed, is that they were both executed *circa* 1555–60, the period of Leonard's greatest activity in portraiture, and consequently during the king's lifetime. In both he is represented in a black "pourpoint" embroidered with gold, with a small frill round his neck and a black cap or bonnet, which is of an earlier fashion in the first than in the second enamel. In the first the features are sharper and more angular, the hair is cropped close, small moustache without whiskers, and with only an incipient forked beard on the point of the chin. In the second the features are fuller

and more developed, the hair somewhat more abundant and moustache very long, projecting far beyond the cheek and whiskers, and twisted at the points; and the beard, though shaven away from the chin, or rather growing from the point only, is a continuation of an ample whisker, which extends uninterruptedly all round the face. Both portraits are executed on the usual blue backgrounds, and in the lower part in each is a band of green, intended to represent a table covered with a green cloth, behind which the figure is supposed to be seated. The initials of Leonard ("L.L.") are in the right-hand corner in each. Several other portraits of Antoine de Bourbon by Leonard are extant.

Antoine de Bourbon, King of Navarre, Prince de Béarn, Duc de Vendôme, de Beaumont, and d'Albret, was second son of Charles de Bourbon, Duc de Vendôme, &c., and of Françoise d'Alençon, daughter of Réné, Duc d'Alençon; born in 1518; married, 1548, to Jeanne d'Albret, Queen of Navarre, of which marriage was born, in 1553, Henry IV. of France. He died in 1562.

He bore at first the title of Duc de Vendôme, and became King of Navarre in 1555, on the death of Henri d'Albret, his father-in-law; he was Governor of Guienne and Lieutenant-General during the minority of Charles IX. His death occurred at Andelys in consequence of a wound received at the siege of Rouen.

H. M.

Both these enamels were purchased at the sale of the Strawberry Hill Collection

294.

400 A LARGE PILLAR CANDLESTICK, of Limoges enamel, in colours, by Jean Courtois—*circa* 1560—11½ *in. high*, 8 *in. diam. across base*

This important specimen has a wide-spreading convex base, the most salient part being further embossed with oval or egg-shaped compartments, twelve in number, painted with the Labours of Hercules, in a delicate and highly finished style. A bell-shaped pedestal rests on the convex base, from which rises the pillar, which is baluster-shaped, the lower extremity rounded or bulbed, and diminishing gradually with a very graceful outline towards the summit, being encircled with a projecting bead or necking about an inch and a half below the top of the nozzle. The pillar from top to bottom is decorated with a network of interlaced arabesque bands in white, vividly relieved on the black or dark purple ground of the piece, the spaces filled in with gilded arabesque scrolls and coloured wreaths. The entire object is very graceful, simple and well proportioned, and the curved outlines and embossed surfaces are not only well adapted to display the lustrous material itself, but are besides admirably contrasted together in their forms. The piece is in perfect preservation. The interior of the base is decorated with elaborate arabesque gilding, and has the initials of the artist, I.C. (Jean Courtois).

H. M.

Vide Illustration

630.

401 A CASKET, painted with battle subjects, mounted in silver gilt—*signed I.P.—circa* 1530–40—$6\frac{1}{2}$ *in. long*, $5\frac{1}{4}$ *in. wide*, $6\frac{1}{2}$ *in. high*

This beautiful casket is quite intact, retaining the original silver mounting or framework to which the plaques of enamel were adapted, doubtlessly by the artist himself. The plaques, five in number, are painted in grisaille in the most delicate and minute manner and at the same time with unusual clearness and brilliancy of tint; they represent combats of cavalry, each compartment being crowded with small figures of men and horses in every variety of energetic action; the costume of the figures is antique or Roman; but there are no inscriptions or other indications by which any particular historical actions can be recognised. On two of the enamels is the signature I.P. in small, beautifully formed characters. The metal mountings are of simple but elegant design; at each angle is a square pilaster with base and capital, other portions of the mounts are enriched with narrow applied bands or fillets of silver, decorated with a palmette pattern stamped or embossed.

This casket was one of the most notable specimens amongst the enamels of the Strawberry Hill Collection, at the sale of which it was purchased. It is probably the work of one of the Penicaud family.*

H. M.

Exhibited at the Loan Exhibition, 1861

Vide Illustration Durlacher

588.

402 A PLAQUE, painted with an emblematical device, with the arms of the Cardinal de Gramonte, by one of the Penicaud family —*circa* 1530–34—6 *in.* by $8\frac{1}{2}$ *in.* Whitehead

The well-known stamped monogram L.P. impressed at the back of this plaque denotes that it is the work of some one artist of the Penicaud family; it is difficult, however, to decide to which of them in particular it should be ascribed. Of the known Penicaud enamellers, it most nearly resembles the works of Jean 2nd; but beautiful as are the enamels of this artist, the present work surpasses them, and it should apparently be ascribed to another and distinct hand. Although there is no other signature than the usual stamped house mark at the back, the author believes it to be by the same hand as two other most beautiful plaques extant in this country, one of which bears the signature M.P. or P.M. (perhaps Martial Penicaud); these are in grisaille only, whilst the present specimen is in grisaille exquisitely tinted with colours. In both technical and artistic respects these plaques are the ne plus ultra of the art; they are executed with wonderful delicacy in a precise, highly finished style, but with a graceful and spirited touch, in

* M. de la Borde ('Notice,' &c., p. 301) describes the style and general characteristics of an anonymous enameller whose works are signed I. P. These characteristics would scarcely seem to agree with those of the present specimen, which certainly approximates very closely in manner to the delicate, highly finished works of the second Penicaud.

itself most attractive, whilst the depth and lustre of the enamel pigments are equally remarkable. The subject of the present plaque is evidently an eulogistic device, probably intended to be affixed to some decorative object made for the cardinal. The centre of the composition is occupied by a large tree, at the base of which stand on each side, respectively, a large ewer and an oviform two-handled vase, both richly ornamented with masks, acanthus leaves, &c., from both of them branches of shrubs are growing; pendent from a branch of the tree on the right is a shield, bearing, quarterly, 1st and 4th or, a bear rampant azure; 2nd and 3rd, argent, a chief indented azure; the escutcheon is surmounted by a cardinal's red hat. Two large label scrolls are tastefully displayed around the shield, one of which bears the motto "tunc faciabor," and the other is inscribed, "Gabriel Cardinalis de Gramonte"; on the same side, in the sky above the shield, is an angel descending bearing a palm-branch and also a wreath, with which he is about to crown the escutcheon; the motto "coronaberis" is written in gold on the background, as if proceeding from the angel's mouth.

Two large figures of Roman warriors are seen on each side the tree, the one on the left bearing a lance, and in the act of drawing his sword, is accompanied by the motto "Ardens evixit ad aethera Virtus." This figure is copied from one in Agostino Veneziano's print after Raffaelle known as the "Bataille au coutelas." On the opposite side, the other figure, holding a short spear in the hand, is in the act of running forwards, and has the motto, "Paucis quos aequ amavit Jupiter." This figure in like manner is copied from Marc Antonio's print of David and Goliath, Bartsch 10, and the angel is the well-known descending figure in Marc Antonio's Martyrdom of Sta. Felicita. The background of the enamel represents a wooded mountainous country.

The exact meaning of the emblem is not very obvious; but the eulogistic style of the mottoes, and especially the tenor of those near the escutcheon, the ejaculatory "coronaberis" of the angel being replied to as it were by the cardinal, who expresses his satisfaction at the honour in the quaint rejoinder "tunc faciabor," seem to indicate that the plaque was executed on the occasion of his obtaining the cardinal's hat, which took place in 1530. The style of the enamel exactly coincides with this date, and at all events, as the cardinal died in 1534, it is certain that it must have been executed some time within the four years' interval.

The Cardinal de Gramonte was a celebrated diplomatist in the service of Francis I. whose liberation from captivity at Madrid he negotiated. He also went as ambassador to Henry VIII., and was instrumental in procuring the king's divorce from Catherine of Aragon with the view of inducing him to marry the Duchess of Alençon; which scheme, however, Henry defeated by marrying Anne Boleyn. He was also named by François I. Ambassador to Rome, where he negotiated the marriage of the Duc d'Orléans, afterwards Henry II., with Catherine de Medicis, on which occasion Clement VII. (Medicis) made him Cardinal.

H. M.

Vide Illustration

403 Rack

403 A HUNTING-HORN, in Limoges enamel, by Leonard Limosin —*circa* 1530–40—21 *in. long following the curve of the horn*, 3 *in. diam. across the mouth*

This celebrated horn was one of the principal treasures of the Strawberry Hill Collection, where it was sold in the nineteenth day's sale (lot 48). Nothing is known of its history before it came into Horace Walpole's hands. A not improbable tradition or opinion, however, has always obtained, that it was made for Francis I., though there is no actual evidence, either in the work itself or otherwise, to that effect. A wood-engraving of it is given in the introduction to the Strawberry Hill Catalogue, accompanied by the usual exuberant eulogy of the late Mr. George Robins, justified, however, in this instance, by the singular beauty and rarity of the object.

Were it not for the signature, "Leonardus Lemovicus," painted in a cartouche in the lower part of the piece, this admirable work might have been ascribed to Jean Penicaud the second, whose delicate execution and brilliant enamels are evidently closely imitated, and perhaps even surpassed in merit. There is every reason to suppose that this was one of the earliest works of Leonard, probably executed soon after 1530,* when under the immediate influence of the former able artist, whose pupil and assistant in all probablity Leonard originally was. The horn is of the usual semi-circular or crescent shape, and the enamel coating apparently encloses within it a finely formed cow's horn, which serves as the foundation or body of the instrument. The tubular enamel covering is in four lengths joined together by moulded bands of silver; each of these segments is divided longitudinally into two halves, the one grounded in brilliant colours, the other in grisaille, in other words, the horn itself is parti-coloured, the side worn next the body, when it was strung from its baldrick, being of the more sober tint. Commencing from the lower end or mouth, the first division contains, in the front or coloured half, a representation of St. Hubert, the patron of the chase, surrounded by his dogs, and kneeling before the miraculous stag with the crucifix betwixt its horns; the saint is clad in a surcoat or jerkin of brilliant crimson enamel on foil. The grisaille side is ornamented with beautiful arabesques and a circular medallion, in which is painted the subject of David and Goliath, with numerous minute figures in the background. The second division has, on the coloured side, a hunting scene, the stag brought to bay by a pack of dogs, with numerous horsemen and beaters on foot; on the reverse a circular medallion as before, upheld by two winged satyrs, and containing the subject of David playing on the harp, surrounded by numerous figures. Third, a pack of hounds worrying a boar, which they have hunted down, a huntsman standing by winding his horn, and others arriving on the opposite side; reverse, a medallion with a head of Cleopatra surrounded by arabesques. Fourth, horsemen and dogs coursing a hare; reverse, a medallion with a head of a Roman emperor and arabesques as before.

H. M.

Exhibited at the Society of Arts Exhibition, 1850

Vide Illustrations

* The well-known chess-board by Leonard in the Museum of the Louvre (No. 265), the arabesque decorations of which are very similar to those of the present piece, is dated 1537; it is apparently somewhat later than the horn.

GERMAN GLASS.

2. 2. 404 A Goblet, finely engraved with medallions of rural occupations, inscriptions, &c.—7¼ *in. high* Gottschalk

3. 10. 405 A Beaker, with engraved scroll borders—4¾ *in. high*; and a tumbler, painted with figures, after Teniers, and Cupid with shields of arms—*in sepia* Harding

10. 10. 406 A Massive Quadrangular Bottle of Ruby Glass, engraved with two knights crossing lances—7½ *in. high* Do

3. 13. 6 407 A Wine-glass, made of two plates of glass, silvered on the inner sides with scrolls and arms, cut stem—7⅛ *in. high* Magniac

6. 16. 6 408 A Double Wine-glass, gilt and painted on the inner surface with a musician, and a man leading a bear, vase of fruit and scrolls, and with cut stem—7½ *in. high* Do.

15. 4. 6 409 A Pair of Ruby Glass Bottles, with ribbed bodies and long necks, mounted with chased silver-gilt feet, rims, and stoppers, surmounted by figures of boys—6⅝ *in. high* Durlen

1. 1. 410 A Ruby Glass Jug, with handle—5⅝ *in. high* Heigham

7. 7. 411 A Goblet, on cut stem, the cup ornamented with appliqué silver scrolls and arabesques, at back a shield of arms, in centre a gold cypher F3, and a crown, below is an owl—*foot broken*—8¾ *in. high* Eggen.

10. 10. 412 A Wine-glass and Cover, cut in facets, with hunting subjects and scrolls in leaf gold inserted on the inner surface between two plates of glass, on baluster stem—11¼ *in high*; and a smaller wine-glass and cover, en suite—*imperfect* Magniac

42. 413 A Wiederkom, enamelled in ten compartments, with the Ages of Man from 10 to 100 years, and *date* 1575—8¾ *in. high* Harding

25. 4. 414 Another, enamelled in ten compartments, with the Ages of Woman from 10 to 100 years—10½ *in. high* Quilter

4. 4. 415 A Cup and Saucer, cut and stamped in designs, silvered and gilt over in imitation of metal—*cup*, 2⅜ *in. high*—*saucer*, 5 *in. diam.* Magniac

9. 9. 416 A Blue Beaker, enamelled with lamb bearing the cross, lilies of the valley, and *date* 1598—6⅝ *in. high* Radley.

417 A Blue Tankard, enamelled with a lion playing on a harp, lilies of the valley, and *date* 1592, mounted with silver cover —7½ *in. high*

418 A Cup and Cover, enamelled with a horseman and dogs hunting stags, flowers, and *date* 1576—12¼ *in. high*

419 A Wiederkom, enamelled with numerous figures, and long inscription commemorating the Treaty of Westphalia, and *date* 1651—8¾ *in. high*

420 A Wiederkom, with full-length portraits of George Roth, his wife, and two children, arms at the back—*inscription and date*, 1673—8¾ *in. high*

421 A Wiederkom, enamelled with the imperial eagle—*inscription and date*, 1700—8¼ *in. high*

422 A Wiederkom, with eight medallion portraits of the electors, in compartments—8¾ *in. high*

423 A Wiederkom, enamelled with black and white figures emblematical of the Four Seasons, and inscriptions—10½ *in. high*, 7¾ *in. diam.*

424 A Large Green Goblet, on cylindrical stem with bosses in relief, the bowl painted with an ostrich hunt in gold—11⅝ *in. high*

425 A Wiederkom, enamelled with the Emperor Maximilian, and six Electors on horseback, the imperial eagle, and lilies—12¼ *in. high*

426 A Wiederkom, enamelled with the Emperor Maximilian seated on his throne, with the Archbishops of Mentz, Cologne, and Treves on his right, and the King of Bohemia, the Elector Palatine, the Duke of Saxony, and the Margrave of Brandenburg on his left, each with coat-of-arms, and with inscription beneath—10½ *in. high*

CARVED WOOD FURNITURE OF THE 15TH AND 16TH CENTURIES.

183. 15.

427 A Pair of Carved Oak Bellows—*German or Flemish "Gothic," circa* 1480—*entire length* 27 *in., width across* 8 *in.*

This is the earliest, and at the same time, one of the most quaint and original specimens of this utensil which has come under the writer's notice. The upper surface of the heart-shaped leaf or valve is entirely filled with a carving in high relief, representing the Flight into Egypt, under which, side by side, are two escutcheons bearing the dexter shield, or, a spread eagle, sable; the sinister shield, gules, on a pale sable three saltires couped, argent. The hole for the ingress of the air in the opposite valve is an elegant pierced trefoil within a moulded circle. The spout, which is in wood, is fashioned as a dragon's neck and head, with gaping mouth, from which issues a short metal pipe or nozzle. All the carved work is picked out with gold and colours, which have never been restored, and the entire piece is in the most extraordinary state of preservation.

H. M.

It was formerly in the collection of M. Dugué, of Paris

Bourgeois

477. 15.

428 A Pair of Bellows, in carved chestnut-wood, picked out with gilding—*Italian work, circa* 1560—*entire length* 2 *ft.* 7 *in., width at widest part* 1 *ft.*

The shape or general conformation of this familiar utensil has always marked it out as a vehicle for decoration, and the present is an excellent example of a class of which many other specimens are extant. The heart-shaped wooden sides or valves, upper and under, are both carved in relief; the upper one displays an elegant composition of two naked satyrs, their lower extremities terminating in cornucopiæ, arranged so as to follow the outline of the valve. The space in the centre, which they enclose, is filled in with a small figure of Mars as a Roman soldier, with a lance and a shield, standing in a shell, which again rests on a grotesque winged mask. The under side is ornamented with strap-work, and has a mask or Medusa's head in the centre, the wide-gaping mouth of which forms the valve, which gives ingress to the air. The spout or nozzle is in bronze, elaborately chiselled with strap-work, foliated ornaments, &c.

H. M.

Engraved in Shaw's 'Decorative Arts of the Middle Ages'

Duveen.

429 A CHAIR, in carved oak—*French Renaissance work, circa* 1500–20—*entire height* 5 *ft.* 9 *in., extreme width* 2 *ft.* 4 *in.*

94. 10.

Many richly-carved chairs of this character, mostly dating from the beginning to the middle of the 16th century, have been preserved. The present example, a beautiful specimen of the earlier French models, is a large perpendicular stall, the lower part beneath the seat forming a square box, from which rises a high panelled back and two square panelled arms. The angles of the chair are ornamented with circular or octagonal shafts, richly carved with a variety of decorative patterns. The large panel of the back itself is filled in with a most intricate composition of foliated ornamentation, springing from a central candelabrum stem, affording a characteristic example of early Renaissance or transitional ornament. The shafts and various mouldings are of a decided 15th century or "Gothic" character, and the panels of the lower part of the chair are filled in with linen scroll ornaments of the usual "flamboyant Gothic" type.

H. M.

Vide Illustration

Dineen

430 A PEARWOOD CHIMNEY PIECE, the front boldly carved with arabesque figures and foliage, boys and animals, a draped female bust in a circular medallion in the centre, supported by terminal male figures, and carved with fruits, masks, and arabesques; the ground gilt—4 *ft.* 8 *in.* by 5 *ft.* 11 *in.*

Vide Illustration

136. 10.

Dineen.

431 A CHIMNEY-GLASS, in carved oak frame, of almost similar design, with a shield of arms in the centre, supported by cupids, and pierced ornaments at the top—6 *ft.* by 6 *ft.*

Vide Illustration

183. 15. 432 A PAIR OF OAK FOLDING DOORS, each with eight panels, boldly carved with arabesques in relief; and a pair of pilasters, with figures of boys, masks, and arabesques, the capitals carved with masks, shells, and scrolls, and cross-piece with satyrs and animals, in a landscape, hinges and bands of polished steel of Gothic design

Vide Illustration. Willcox

84. 433 A Door, of similar design, with twelve panels Herbert.

64. 1. 434 A WALNUT-WOOD CABINET, with folding doors, each carved with a mounted knight in armour in a landscape, in border of arabesques, drawers above and below, with equestrian figures, birds, and arabesques. In the centre is a full-length figure of Bacchus and a draped classical female figure at each corner, the ends carved with masks and arabesques—4 *ft.* 6 *in.* by 5 *ft.* 4 *in.* Litchfield

225. 15. 435 AN OAK CABINET, with four doors in the centre and panels at the sides, carved with grotesque figures, masks, and arabesques on gilt ground; and with eight terminal figures, festoons of drapery, and fruits between the panels, on feet carved with lions' masks and scrolls: above is another cabinet, of architectural design, with circular arches supported by terminal figures, and carved with grotesque masks and ornaments, and partly gilt, with six panels of glass, enclosing shelves—*inscribed Anno* 1566—10 *ft. wide* Duveen

52. 10. 436 A Oak Side-table, supported by six circular arches, on pillars carved with terminal figures—8 *ft. wide* Magniac.

14. 14. 437 An Oak Pier-table, supported by a bracket, carved with a female satyr and scrolls Murge

178. 10. 438 AN OAK CHIMNEY-PIECE, with spirally twisted columns at the sides, carved with wreaths of roses in relief, the centre carved with a military trophy, animals, scrolls, and grotesque masks.

Vide Illustration Ponsonby.

8+39

438 V439

439 AN OAK OVER-MANTEL, the lower part formed of an oblong panel, carved with the interior of a palace, and a lady kneeling before a king, two female attendants standing behind her, behind the king are three male figures in conversation; each side carved with crested helmets and arabesques in circular arches, the ends with terminal figures and other decoration; the upper part, formed of centre panel, and carved with cupid holding a shield, arabesques and scrolls, with panel on the right, en suite, with boys, birds, and arabesque dolphins; and on the left with a military trophy in the centre, and arabesque female figures

Vide Illustration

End of Fourth Day's Sale.

Fifth Day's Sale.

On THURSDAY, JULY 7, 1892,

AT ONE O'CLOCK PRECISELY.

GERMAN POTTERY AND STONEWARE, Etc.

4. 4. 440 A Small Jug, of dark green glazed ware, spirally fluted, and mounted with silver cover, rim, and foot; and a pair of small red jugs, with silver mounts Magniac

1. 1. 441 A Square Salt-cellar, of natural coloured ware, with spiral columns at the corners, and acanthus foliage at the sides, and border of shells Abel

7. 17. 6 442 An Oviform Jug, with three circular perforated panels, pewter lip

443 A Jug, of grey mottled stoneware, the neck mounted with a silver band, chased with amorini, masks, and arabesques Philpot.

5. 5. 444 Another, of mottled brown stoneware, the neck mounted with engraved silver Hagham

1. 11. 6 445 A Brown-ware Jug, with circular ornaments and pewter lid; and a ribbed tankard Buck & Reid

1. 6. 446 A Square-shaped Canister, with figures in relief in medallions, and a larger ditto—nearly similar Durlacher

1. 2. 447 A Cylindrical Tankard, of grey stoneware, with bands of rosettes and other ornaments in relief, pewter lid and foot Ashdown

1. 10. 448 A Small Mottled Grey-beard Jug, with medallion bands and inscription Robinson

449 A Brown Glazed-ware Jug, with figures holding shields, under an arcade in the centre, and band of arabesque ornament round the neck — Johnson

450 An Oviform Cologne-ware Canister, with a male and female bust, flowers, and shell ornaments in relief, on brown ground, mounted with engraved metal-gilt — Gall

451 A Grey and Blue Jug, with birds and ornaments in alternate medallions in beaded borders — Ashdown

452 A Tall Jug, deep blue ground, with incised arabesque foliage, and shield-of-arms, surmounted by a crown in an oval medallion in the centre, with inscription and date 1591, borders of ornaments and masks on the neck, and grotesque mask under the spout — Bourgeois

453 A Circular Dish, of Venetian faïence, painted in the centre with a bishop kneeling before an open book, and infant angel with an open book standing at his feet, in border boldly painted with foliage and scrolls in black and white—marked on the back with a cross surmounted by a coronet and monogram AF—13½ *in. diam.* — Durlacher

454 A Tall Canette, of glazed brown-ware, with lozenge in front containing the Imperial eagle, surmounted by a crown and *date* 1583—mounted with silver foot, rim, and cover—10½ *in. high* — Buckt Reid

455 A White Terre de Pipe Canette, with relief bust of Philip, King of Spain, in an oval medallion, and two whole-length draped female figures, arabesques, and other decorations, mounted with handle, cover, and border of engraved metal-gilt, the cover inscribed "Hoffart ein Bosart Anno 1591 de unkvisen verd en got beschenen ewig" (The eternal Son will in God's name shine eternally)—12 *in. high* — Durlacher

456 An Oviform Jug, of natural colour, with wide mouth and silver rim, foot, and band, with coat-of-arms in relief in front, with initials M. C. W. and G. F. and *date* 1585—inscribed, "Pu de Reel" — Mainwaring

457 A Grès de Flandres Jug, with blue ornaments in relief, and with a frieze of male and female busts in oval medallions, the lower part fluted—pewter cover—8¾ *in. high* — Magniac

18. 7. 6 458 A Turquoise Blue Canette, of cylindrical form, with rim, foot, and cover of chased and engraved silver, the cover surmounted by a figure of a cock—11½ *in. high* Harding

1. 10. 459 A Grès de Flandres Globular Bottle, blue ground, with white raised vases of flowers—7¾ *in. high* Ashdown

8. 8. 460 A Two-handled Vase, of annular form, with a flat back, with foliage and other decorations in blue on grey ground, the back incised with the sacred monogram and cross, and foliage in blue—12½ *in. high* Bourgeois

8. 8. 461 A Delft Ware Jug, in form of a seated monkey, his tail forming the handle, coloured blue and gold, German inscription in front—8¼ *in. high* Arden

13. 2. 6 462 An Old English Jug, of Fulham ware, mottled purple colour, on a tablet round the top is "Richard Birchet, 1645," and round the centre, "Drink to thy friend but remember thy ende," with silver cover, inlaid with a guinea of Charles II. —11 *in. high* Harding

14. 3. 6 463 A Disc-shaped Jug, dark-blue ground, with shield-of-arms and scrolls in grey in front, and oval blue and grey ornaments at the sides and back, a mask under the spout—pewter cover—8 *in. high* Buck & Reid

35. 14. 464 A Pilgrim's Bottle, of black ware, highly glazed, with raised gilt bouquets of flowers, and lions' mask handles in relief, the lower part decorated with bands of gilt foliage and ornaments—10¼ *in. high* Salomon

4. 4. 465 A Small Globular Jug, with ornaments in blue and brown, and vertical blue stripes—3½ *in. high*—one handle Abel

1. 10. 466 A Grès de Flandres Jug, the lower part with alternate grey and blue fluting, the upper part with incised ornament, and bands of blue and grotesque masks on the neck—6½ *in. high* Johnson

17. 17. 467 A Grès de Flandres Figure of a Rampant Lion, crowned, and holding an orb, the tail, mane, and legs coloured brown—on circular plinth—11 *in. high* Harding

2. 12. 468 An Oviform Cologne Ware Jar, with a male and female bust, shell and other ornaments in relief in colours, on brown ground, with foot, cover, and rim of engraved metal-gilt

Do.

ITALIAN MAJOLICA.

31. 10. 469 An Urbino Salt-cellar, formed as a square-shaped altar, painted with arabesques on white ground, goats' heads in relief at the angles—5⅛ *in. high* Vaughan.

24. 3. 470 A Fluted Biberon, of Urbino ware, painted with a shield-of-arms in the front, arabesques and medallion heads in colours, on white ground, with double spout and upright handle, and snake handles at the sides—11¼ *in. high* Bourgeois

48. 6. 471 An Urbino Pilgrim's Bottle, painted with a subject of two Roman figures and landscapes on each side, arabesques, birds, and fruits in colours on white ground, the handles formed as dragons—13 *in. high* Mond

47. 472 A Lustred Gubbio Plate, with deep sunk centre, painted with the death of Leander, by Fra Xanto, inscribed on the back "Leadro mare & Ero alla finestra," and date 1535—10 *in. diam.* Harding

236. 5. 473 A Circular Dish, of lustred Gubbio ware, representing Metabus, King of the Volscians, casting his daughter into the river Amasenus, after fastening her to the staff of his spear, by Fra Xanto, the back inscribed "Methabo oltr' amasse tacio Cammilla"—*signed, and dated* 1539—11⅝ *in. diam.* Durlacher

5. 5. 474 An Urbino Deep Oval Dish, the centre painted with a boy holding a dish of fruit, in a landscape, the border with arabesque animals, birds, and dolphins, a crest of flames and motto "Ardet Aeternum"—11¾ *in.* by 9 *in.* Stern

8. 18. 6 475 An Urbino Dish, with deep centre, with a king offering his crown to a mounted warrior, attended by angels and other figures, buildings in the background, in border of arabesques —14 *in. diam.* Earl Haddington

10. 5. 476 An Urbino Plate, painted with a feast of the gods, long Italian inscription on the back, and date 1541—11 *in. diam.* Durlacher

23. 2. 477 An Urbino Plate, painted with three subjects illustrating the Metamorphoses of Ovid, and rocks and trees—*inscribed* "*De Pelleo*"—10⅞ *in. diam.* Salomon.

107. 2. 478 A Circular Urbino Dish, painted with a battle scene in a rocky landscape, above are the arms of the Colonna family—17¾ *in. diam.* Cooper

8. 8. 479 A Circular Dish, with scalloped border, the centre raised and painted with a kneeling male figure, the border with four sunk medallions, each painted with a cupid, in border of laurel foliage and terminal winged figures alternately—9 *in. diam.* Crawshay

78. 15. 480 An Urbino Plate, painted with the Nativity, three infant angels above singing, in border of clouds, mountainous landscape in the background, by Fra Xanto—*signed, and dated* 1538—10½ *in. diam.* Duveen.

215. 5. 481 A Very Early Dish, of lustred Gubbio ware, painted with a combat of a male and female centaur in border of lustred ornaments and stars in six oval medallions—17½ *in. diam.* Do.

236. 5. 482 A Large Urbino Vase, of oval form, with trefoil lip, blue ground, painted with arabesque dragons and foliage, in front the Medici arms, surmounted by a Papal tiara, on the neck is a white tablet, with date 1513 Bourgeois

11. 0. 6 483 A Small Dish, with sunk centre, and metallic lustre, with star-pattern ornament in blue and brown—8 *in. diam.* Durlacher

32. 11. 484 Another, nearly similar Duveen

22. 1. 485 Another, with metallic lustre, and ornaments in blue and brown, inscribed DIANA. B. in the centre—9 *in. diam.* Salting

14. 3. 6 486 A Smaller Ditto, with sunk centre, and with characters and ornaments in pale brown—7½ *in. diam.* Vaughan

11. 11. 487 A Deep Dish, painted in the centre with a man hawking, in colours, and border of arabesque foliage—15½ *in. diam.*—in black wood frame Abel

5. 13. 6 488 A Larger Dish, the centre painted with a horse and trees in colours, in border of butterflies and trees—16½ *in. diam.*—in similar frame Do.

12. 12. 489 Another, the centre painted with a coat-of-arms and trees in colours, in border of foliage—16 *in. diam.*—in similar frame Harding.

490 A DEEP DISH, the centre painted with an equestrian standard-bearer and trees, and with stags, birds, and trees on the border—15½ *in. diam.*—in carved black and gold frame

12. 12.

Lord Haddington

491 A GROTESQUE BOAT-SHAPED VASE, of Urbino ware—*circa* 1550–60—10 *in. long, extreme height* 6 *in.*

57. 15.

One extremity is formed by a crouching satyr, the spout or prow terminates in a foliated mask, and the sides are ornamented with volutes in relief. It is beautifully painted with spirited arabesques in vivid colours on a brilliant white ground ("sopra bianco"). This rare and beautiful piece is in all probability from the "botega" of one of the Fontana family.

H. M.

Mainwaring

It was acquired at the sale of the Strawberry Hill Collection.

492 A JAR-SHAPED CRUCHE, with twisted handle, in enamelled earthenware, mounted with pewter cover—*entire height* 1 *ft.* 10 *in.*, *diam.* 10 *in.*

246. 15.

This is one of the finest specimens extant of a variety of enamelled pottery manufactured at Nuremberg and its neighbourhood in the 16th and 17th centuries, and now frequently called "Franconian ware." It is decorated with ornaments in relief, painted with brilliant blue, yellow, white, and brown enamel colours. The ornaments are appliqué, i.e. moulded and laid on the surface of the piece. The entire surface of the present unusually large and important specimen is overlaid with historical and other pictorial compositions, sacred and profane, floriated scroll-work, bands of arabesques, &c. In front are two principal compartments, the lower one being a hunting scene, in which is represented the flaying of the stag; above it a nobleman sits at a table, with minstrels and attendants, whilst a beggar is being whipped away from the door of the apartment: probably intended for Dives feasting. Amongst the minor compositions, the Adoration of the Kings and a standing figure of the infant Saviour may be specified—*dated* 1555

H. M.

Dudeen

HENRI II. WARE.

3990. ~ 493 A EWER, OR AIGUIÈRE, "FAIENCE DE HENRI DEUX" —*circa* 1540–50—*extreme height to top of handle* 14¾ *in.*, *greatest diameter of the oviform body* 5¾ *in.* Lowengard

This celebrated ewer, taking it for all in all, is perhaps the most important specimen extant of the rarest and most valuable variety of art pottery, which has yet obtained a fixed and recognised rank in the estimation of connoisseurs.

The exceeding value of this ware has arisen from several causes. In the first place, it cannot be denied that the style of design displayed is singularly original and beautiful. The pieces, whilst displaying great variety in their forms and decorative details, are all conceived in the same most characteristic general style, which, although strongly and unmistakably national, and even typical of a well-known and brilliant epoch, is also in the greatest degree personal; in fact, there can be little doubt but that, as in the parallel case of Bernard Palissy, this famous ware was the work or invention of one individual artist, whose labours were evidently anterior to those of the famous potter of Saintes. Unfortunately, as yet, nothing whatever is known of this remarkable artist. But not only is the so-called Faïence de Henri deux remarkable from the point of view of art, it is scarcely less so in technical respects, the fabrication of the ware displaying novelties of the most interesting kind; in short, every circumstance denotes that the producer was an original genius—one of those representative men who arise only at rare intervals in the arts. The rarity of this ware at the present day has doubtless had a great share in inducing its great pecuniary value, and yet, when it is considered that upwards of fifty of these most fragile pots have come down to us through the chances and changes of three centuries, all apparently from the hand of the artist himself, their number even is surprising, and is at least an evidence that he must have been a most industrious worker. To all appearance the art seems to have died with its author; the few rude and imperfect specimens of later date, which recall his productions, for they are scarcely entitled to be called imitations, evidently denoting that the inherent difficulties attending the production of this ware were too great to allow of any remunerative result to the mere industrialists of the day, even had they been capable of continuing the complex and difficult technical processes of the master. Lastly, somewhat of historical or romantic interest attaches to this pottery. from the fact that, like the Sèvres porcelain of the age of Louis XV. and XVI., it was evidently the favourite "poterie de luxe" of the brilliant courts of Francis I. and Henri II., as is evidenced by the badges, ciphers, armorial bearings, &c., of these princes and their favourites, which occur on the greater number of the specimens.

It is somewhat of a reproach to the archæologists of France that this truly national art development should have remained so long without

more serious illustration by local or documentary research and comparison of the specimens extant; there is, nevertheless, doubtless much to be revealed respecting its origin, and with sufficient persistence, in all probability the name of the potter himself might yet be rescued from oblivion; one reason of this neglect, however, has doubtless been the difficulty of procuring access to the various specimens, scattered as they are in all parts of France and England. The theories respecting this ware have heretofore, for the most part, been of the crudest and most unsatisfactory kind. One which seems to have attained some repute, in spite of its obvious want of verisimilitude, and which, at the same time, in the most gratuitous way transferred from a Frenchman to an Italian the glory of having produced this ware, was that it was the work of Girolamo della Robbia, who settled in France during the first half of the 16th century. This supposition was sustained by the occurrence of the letter G in the diapered pattern on the surface of the present specimen, supposed to be the initial of the well-known Florentine artist. This theory, however, is obviously without foundation, and would not have been alluded to here had not the present specimen been frequently quoted as the principal evidence in support of it. The pottery itself, it is scarcely necessary to say, has no analogy whatever, either in style or "technique," with any of the products of the della Robbia family; it has a distinctly non-Italian character, and, on the contrary, a most characteristic and typical French Renaissance one, of itself quite sufficient to settle the point of its nationality. A comparison of the armorial bearings, monograms, &c., on the various pieces will probably in the end point to the particular part of France which was the seat of its production. The author concurs in the observation already published that many peculiarities seem to indicate that the original status of the artist was that of a goldsmith. A description of the present specimen, which unites in itself every interesting characteristic of the ware in general, will be the best method of illustrating the technical and artistic peculiarities. The body or "pâte" is a simple creamy-white pipeclay, very light, yet compact and harder than the usual red or buff clays of the common French faïence. It is covered with a very thin transparent glaze, of a slightly greenish-yellow tint, probably the ordinary "lead glaze." A few simple transparent enamel tints only are employed in the present specimen; they are manganese brown, orange yellow, and blue. These enamels, both in the present and all the other specimens, are very sparingly used, being floated or glazed over the ornamental inlaid surfaces presently to be described. The great and original peculiarity of the Henri deux ware, however, namely, the inlaid ornamentation, has yet to be noticed, and it will be best illustrated by proceeding with a description of the present piece. The decorative motives then, are of three kinds, namely, "appliqué" (stuck on) ornaments in relief, actually hand-modelled or sculptured portion, such as the handle in the present specimen, and flat diapered decoration, the effect of which is analogous to the damasquinerie or metal inlaying of the same period; in fact, the combination of ornamentation in relief and incrustation, taken in connection with the peculiar lightness of form and fragility of the pieces, immediately suggests the idea that

the damascened metalled ewers and candlesticks of the Milanese and Venetian schools were the real prototypes of these exquisite specimens of pottery. The present ewer, indeed, would bear reproduction in metal literally without the alteration or attenuation of any of its forms or details. All the plane surfaces and mouldings of this piece are enriched with a variety of intricate interlaced fretwork patterns and minute floriated ornaments. These are in clay of a dark brown tint, and have been produced by means of movable stamps, some of them apparently bookbinders' tools, with which the pattern has been regularly and carefully impressed in the pâte whilst in the state of wet clay; the cavities or impressions thus produced were then filled in with the brown clay in the state of a semi-fluid "slip," and the surface afterwards carefully cleaned off, the resultant effect being, as has been already observed, exactly analogous to that of damasquinerie, or perhaps more correctly of niello work, viz. a dark-coloured pattern inlaid in a light ground, or *vice versâ*, according to the requirements of the design. This process was an entirely novel one as applied to the curved surfaces of pottery, though it had before been carried out in a ruder manner in the flat encaustic tiles of the middle ages.

The body of the ewer is oviform; all the plane surfaces, as before noted, are covered with the incrusted interlaced ornament of three different designs; the pattern on the lower part of the body containing the letter G, repeated in each, and on the upper widest part are four beautifully modelled applied Medusa masks. The foot or base is a series of elaborate mouldings, further enriched by applied strap-work scrolls, pecten shells, cherubs' heads, &c. The neck of the ewer, likewise richly diapered with incrusted ornamentation, is divided into two portions by a bead or torus moulding in the centre, the portions above and below this moulding respectively being campaniform; each of the bells turned in opposite directions. The spout or mouth of the vase is shaped as a large pecten shell, underneath which, in front, another grotesque female mask is attached to the neck of the vase. The handle is formed by a siren, with her head downwards, and fore-quarters resting on the body of the vase, whilst the extremities are formed by two serpents, which form the elegantly curved grip of the handle; the involuted extremities, where they join on to the large pecten shell at the mouth of the piece, terminate in two serpents' heads, modelled with great spirit. Many interesting and beautiful details have of necessity been left unnoticed, the richness and complexity of the design rendering any very precise description scarcely possible.

The above account was written in 1861. It was accompanied, in the privately-printed catalogue, by a list of all the specimens of Henri deux ware then known to be extant. A few other pieces have since appeared, and, during the interval which has elapsed, many—perhaps the majority of the specimens noted in that list—have changed hands; it is, therefore, useless to reproduce it at the present time.

As regards the origin of this famous ware, nothing is yet known as to the personality of the artist who produced it; but it seems probable that the place of its fabrication has been discovered. In 1864 Mr. Benjamin Fillon, a well-known French archæologist, started a theory,

508

494

founded apparently on adequate evidence, to the effect that the ware was fabricated at Oiron, a small town in France, under the patronage of a great nobleman, Claude Gouffier, Grand Écuyer de France. For a certain period this theory obtained acceptance amongst antiquarians and experts, and the ancient appellation of "Faïence de Henri deux" was superseded by that of "Faïence d'Oiron."

Later inquiries have, however, invalidated this theory; and within the last few years another locality (St. Pourchaire), one of the minor French provincial towns, where pottery of a fine decorative character is known to have been largely produced in the 15th and 16th centuries, is now credited by the French ceramic authorities, seemingly on sufficiently strong evidence, as being the veritable place of production of the ware in question. The writer, in any case, sees no sufficient reason why the generally received and supported title of "Faïence de Henri deux ware" should be superseded by that of "Faïence de St. Pourchaire," which has latterly been adopted in France.

H. M.

This celebrated specimen was purchased at the sale of M. Odiot, a silversmith and well-known collector of Paris, about the year 1842. *It is beautifully engraved in Shaw's 'Decorative Arts of the Middle Ages.'*

Exhibited at the Society of Arts Exhibition, 1850

Vide Illustration

OBJECTS OF ECCLESIASTICAL USE, CHIEFLY MEDIÆVAL ENAMELS, GOLDSMITHS' WORK, Etc.

494 THE GABLE ENDS OF A LARGE COFFER RELIQUARY, OR CHASSE—*Rhenish Byzantine work, 12th century—height of each end* 23 *in., width* 15 *in.*

609. Seligmann

The "Chasse," from which these two ends were removed, is said to be still preserved in its mutilated state in one of the churches of Cologne. These specimens illustrate in an interesting manner the general style of design, and likewise most of the decorative processes of the ecclesiastical goldsmiths of the early Cologne school. The centre of each end, forming a sunk panel, is filled in with a large relievo hammered out from a thin plate of silver; and the margin or style framing around is decorated with gilt metal plates, overlaying the thick oak board which formed the substance of the entire coffer. These metal plates are deeply engraved with floriated and interlaced ornamentation in the well-known style of the epoch, and are at intervals set with large crystal cabochons and oblong applied ("appliqué") plates of champlevé enamel of various floriated and diapered patterns; whilst in several other parts of the work the gold diapering on a ground of lacquered red

copper, peculiar to the Rhenish school, is introduced. Around the bevelled margins of the framing are a number of small box-shaped cavities covered with plates of horn, and containing relics, all of which are duly labelled: these are additions of the 15th or 16th century. One of the silver relievi represents our Saviour holding in one hand a book, and in the other a staff or sceptre with a ball and a cross at the top; he is standing on the neck of a lion and of a dragon, according to Psalm xci. 13: "The young lion and the dragon shalt thou trample under feet." The other relievo represents a female saint, with a palm-branch and a book, flanked by two smaller standing figures of angels bearing scrolls. Several inscriptions—doubtless the names of the saint and the angels—are visible on the field of this relievo, beaten up like the rest of the work.

H. M.

Vide Illustration

35. 14.

495 A CANDLESTICK, of inlaid or incrusted "champlevé" enamel, on copper—*Rhenish Byzantine, 12th century*—*7 in. high*

This candlestick is a work of much higher artistic value than those of the better-known school of Limoges. The base is hemispherical, fluted or gadrooned, each flute bearing a rectangular panel containing an allegorical figure. The stem of the candlestick is formed by two large circular knops, with a short cylindrical shaft betwixt them; the knops are ornamented with intersecting circles, and the shaft is divided into chequered square compartments, each containing a cruciform ornament. On the top of the upper knop rests the cup or bowl of the candlestick, the underside being ornamented with an elegant running scroll pattern. The figures on the base, designed in a far more artistic style than was usual at the epoch, are full of life and movement. They are impersonations of the vices or deadly sins; all of them represented as draped females, in somewhat strongly-contrasted attitudes. Under each is engraved its title, as follows:—1. "Ira," a figure stabbing herself with a sword; 2. "Idolatria," with a lance, the point held downwards; 3. "Luxuria," with a barbed dart or lance, held obliquely, the point downwards; 4. "Avaricia," a figure with a knife; 5. "Libido," also holding a lance with the point downwards; 6. "Superbia," holding a large knife.

H. M.

Bourgeois

168.

496 A SMALL OBLONG COFFER RELIQUARY, with raised or bevelled lid—*Rhenish Byzantine, 12th century*—*4⅜ in. long, 2¼ in. wide, 2 in. high*

McLean.

The side-panels of this very elegant little coffer are overlaid with thin plates of silver and gilt copper; the bevelled sides of the lid or cover are in champlevé enamel, and the long, narrow, rectangular panel on the summit of the same is also of thin silver plate. The ornamentation at the sides is in low relief, executed in repoussé, or more probably stamped or embossed in a die, or else beaten over a raised matrix; it consists of six semicircles or arcades, two at each side

and one at each end, embossed with half figures of angels with extended wings, holding books in their hands; and the spandrils above are filled with gilt copper plates, ornamented with foliated scroll-work. The bevelled or sloping enamelled plates of the cover are of very original and tasteful design, and in most perfect preservation, the long ones at the sides being ornamented with a lozenge diaper with a marginal band of leaf-work; and the triangular plates at each end contain, the one an expanded flower or palmette ornament, and the other a beautiful branch of scroll foliage. The enamels are of great brilliancy, and a fine turquoise tint, pale lilac, bright yellow, and deep morone purple are very conspicuous; the colours are more varied and more brilliant than those of the Limoges school.

H. M.

497 A COFFER RELIQUARY, OR CHASSE; Limoges work, decorated with champlevé enamel—*circa* 1280—15 *in. long*, 6½ *in. wide*, 12¾ *in. high*

This important specimen of ecclesiastical metal-work was evidently made for some church in the diocese of Limoges, the legend represented that of St. Valerie, a local saint. It is of the usual quadrangular shape, with a high-pitched roof or cover, surmounted along the ridge by an openwork crest, on which (at each end and in the centre) are posted three oval balls of rock-crystal. The decoration consists of applied figures in gilt metal in alto-relievo, fixed on to a diapered ground of champlevé enamel of a well-known Limoges pattern. The edges or margins of the chasse are finished by plates of gilt metal, engraved and set with numerous oval jewels of crimson, blue, and green glass pastes. On the side-panels are ten standing figures of draped saints (five on each side) holding books; these figures all very much resemble each other. At each of the gable ends is a larger figure of a saint, one of which, holding a book and a sword, is evidently St. Paul; the other, apparently a substitute of the 15th century for the original figure (of St. Peter?), is St. Valerie holding a palm-branch and a book; it is evident that originally the saints round the sides were intended to represent the twelve Apostles, St. Peter and St. Paul respectively occupying the conspicuous positions at the gable ends. The legend of St. Valerie is represented on the two sides of the sloped roof; on one side are five figures as follows: on the left is the Prefect seated on his throne, St. Valerie brought before him by a soldier forms a group of two figures in the centre, and on the right is a soldier in the act of beheading the saint. On the opposite side the meaning of the relievo is not quite so obvious: on the left St. Valerie kneels before our Saviour, who stands with a cross in one hand and extends the other towards the saint, as if about to raise her up; in the centre are two erect figures of female saints holding cylindrical vases or other objects of uncertain signification, with their right hands uplifted; and on the right a group of two figures, one an angel with large wings, with a book in his hand, seated on a throne (or perhaps an open sepulchre), in which, by his side, stands Valerie.

H. M.

Exhibited at the Society of Arts Exhibition, 1850

Vide Illustration

220. 10. 498 A CIBORIUM, OR PYX, IN FORM OF A DOVE, standing on a circular plate or medallion, attached to which are four projecting rods of metal, intended to afford points of suspension for chains—*Limoges work, 13th century—extreme length* 9½ *in., 6½ in. high*

The body of the dove is in gilt copper, the feathers, &c., engraved, but the wings and tail are encrusted with champlevé enamels of varied colours, and the circular base is also inlaid wtth a rosette ornament in coloured enamels. The box or cavity for the consecrated eucharistic particles, kept for the communion of the sick and dying, is in the body of the bird, and a circular lid, opening with a hinge in the back of the dove, gives access to it. During the 13th century, and indeed until a very recent period, the pyx, or vessel in which the sacramental wafers were preserved, was generally suspended over the altar by chains, and the dove, the symbol of the Third Person of the Trinity, was much affected as an appropriate form for this purpose. The present is a characteristic specimen of a class of vessels of this type, doubtless fabricated at Limoges, and of which many other examples are extant. It was purchased at the sale of the Debruge-Dumesnil Collection.

H. M.

Engraved and described in Shaw's 'Decorative Arts of the Middle Ages'

Exhibited at the Society of Arts Exhibition, 1850

Vide Illustration

Bourgeois

44. 5. 499 AN ALTAR CANDLESTICK, in champlevé enamel—*Limoges work, 13th century—entire height, including the pricket,* 10 *in.*

The stem is ornamented with two bulbs or knops enamelled with running scroll ornaments; the triangular base has a grotesque semi-human figure, the upper part of which represents a knight brandishing a sword and shield, but with the head of a lion, which (alone) is chiselled in relief, the rest of the ornamentation being in the engraved and gilded surface metal and encrusted enamels; the lower part of the figure terminates in a dragon's or lizard's body with a floriated scroll tail; the bowl or cup of the candlestick at the summit is also decorated in enamel with rosettes, &c.

H. M.

Comeau.

500 A Ciborium, or Pyx, champlevé Limoges enamel—*circa* 1300–50 —*height*, 9 *in.*; *diam. across the bowl*, 4½ *in.*; *diam. across the foot*, 6 *in.*

52. 10.

This utensil consists of a body or receptacle in two hemispheres, the upper one hinged and forming the lid; it is mounted on a tall, slender, circular stem, with an octagonal knop in the centre; the foot or base is of greater diameter than the body of the pyx, and the margin is cut or shaped so as to form a hexafoil alternating with angular points. The ground or substance of the object, as usual, is of copper gilt, the various figures and ornaments being delineated by engraved outlines. The ground spaces of the surface are filled in with red, blue, and green enamels. The subjects on the cover are four in number, as follows:—Christ mocked, our Saviour with his hands tied (two soldiers holding a bandage over His eyes and striking Him); next, the Flagellation; Christ bearing His cross; and lastly, the Crucifixion. Each of these subjects is represented under a wide circular cusped arcade. On the under side of the cup are six circular medallions with half figures of angels, the spaces or spandrils betwixt them filled in with scrolls. The upper surface of the foot is likewise decorated with six medallions also bearing demi-angels. The spandrils betwixt each, filled in with a fleur-de-lys.

H. M.

Exhibited at the Society of Arts Exhibition, 1850

McLean

501 A Circular Enamelled Copper Bowl—*Limoges work, circa* 1300—8⅞ *in. diam.*

Murray

44. 5.

In the centre of the inside is a circular medallion containing a draped figure on a galloping horse, with a lizard or dragon beneath its feet. Around the margin is a series of eight arcades or horseshoe-shaped compartments, in each of which are figures, apparently of minstrels or mountebanks; amongst them may be seen a draped female figure tumbling or walking on her hands, and two figures of men playing violins. On one side, near the margin of the bowl, is a projecting spout in the shape of an animal's head.

H. M.

From the collection of M. Didier Petit, of Lyons

14. 14. 502 A SIMILAR BOWL: in the centre a king on his throne, on a diapered background of floriated scrolls, around the margin four compartments formed by intercepting semicircles; the spandrils near the margin of the bowl are each filled in with a castle (arms of Castille, doubtless in compliment to Blanche of Castille, Queen of St. Louis); in one of the compartments is a man kneeling and holding out a boar-spear, the boar (in the next compartment) rushing towards him and attacked by a hound; in the other two compartments, a man with a dog, sounding an olifant, and in the next a stag advancing towards him, being pulled down by a dog; the whole of the background spaces are filled in with floriated scrolls; this bowl has no spout—$8\frac{7}{8}$ *in. diam.*

The two bowls here described, notwithstanding that the pictured subjects represented on them are of a secular character, were in all probability ecclesiastical utensils. Their use was to contain the water with which the priest washed his hands during the ceremony of the mass; they were always in pairs, one with a spout from which the water was poured, and the other without a spout in which it was received. From thus being used in pairs, they were called "gamelliones." The present specimens, though not originally belonging to each other, represent the two varieties. Many other examples of similar style and origin have been preserved.

H. M. Murray

11. 10. 503 A CROSIER, in Limoges champlevé enamel—11 *in. high;* 4 *in. wide across the volute* Goldschmidt.

The use of the crosier or pastoral staff is simply as an emblem of authority; its signification in fact is analogous to that of the sceptre of the king or the mace of the municipal ruler. Its origin has been fancifully supposed to have been derived from the lituus of the ancient augurs; a short curved wand or crook held in the hand during the ceremonies of sacrifice and divination. The most ancient monuments in which the pastoral staff occurs, represent it indifferently of three different models; first, that of a crutch or tau; secondly, that of a long wand surmounted by a ball and a small cross; and thirdly, in the usual voluted form. The crosiers of the first and last of these models, in the earliest periods, were frequently not longer than ordinary walking staves, and were evidently held in a similar manner, i.e. by the crutch-shaped cross-piece, or the crook or volute. The resemblance of the voluted staff to the shepherd's crook probably at last fixed the orthodox conventional shape, and it thus occurs on various ancient monuments at least as early as the ninth century. In the ages of

503

544

symbolism, indeed, the striking and pertinent analogy of the episcopal office to that of the pastor, consecrated moreover by our Saviour's parable of the good shepherd, could scarcely fail to cause the final adoption of this form in preference to that of the common walking staff, whilst the long ferule, surmounted by a ball or small Maltese-shaped cross, seems to have become (in actual use) especially, if not exclusively, assigned to the Pope, who never uses the crosier, and in plastic representations to have become the attribute of archangels and heavenly powers. It is evident, in short, that the fixing of the crosier in its present shape was the result of a gradual concretion of various natural and mystical ideas, and that no precise dates can be assigned to any of the various changes and modifications of its form which have taken place.

Of all the products of the early Limoges school, perhaps none are more interesting, nor, at the present day, better known than the crosier heads; the general elegance of design, the brilliancy and originality of the enamels with which they are encrusted, and at the same time the comparatively little cost at which they were originally produced, must have rendered them universally popular. They were, in fact, a current article of manufacture, and as such, beautiful as they are, are not to be ranked with the splendidly wrought crosiers in more precious materials, which were possessed by the higher members of the episcopal order. It is most likely, indeed, that they were more particularly destined as sepulchral crosiers, it being the well-known custom to bury their appropriate insignia along with the bodies of ecclesiastical persons. Most of the Limoges crosiers now extant, and notably the present example, have indeed been recovered from tombs. These Limoges crosiers are of very uniform types, a few prescriptive models seeming to have been adhered to with great constancy; of one of these, viz. that with the volute filled in with an expanded flower, the present example is perhaps the most elegant and perfect specimen extant. It may be briefly described as follows:—Beginning with the socket which fits on to the wooden shaft, this is enriched with large lozenge-shaped compartments containing dragons or grotesque winged monsters, and floriated ornaments on a ground of blue enamel; the knop is enriched with four circular medallions connected together with elegant rosettes and scrolls grounded in enamel; in each of the medallions is a dragon or siren with a human head, chiselled in relief, the tail ending in foliage, the ground spaces perforated or cut through; from the knop rises the lofty volute, which is crocketed on the outer edge, the surface covered with running scrolls grounded in blue; the crook, which forms a double involution, ends in a beautiful opened flower of triangular form, the point of each of the three long leaves elegantly curled over on to its outer margin; the leaves are filled in with blended or shaded enamels of blue, green, red, and white colours—the metal portions have all been richly gilded.

This crosier was found in a tomb in the ancient abbey of Foigny in France, by the Marquis de Liancourt, who purchased the national domain at that place. The tomb was supposed to have been that of

Barthelmy de Vir, Bishop of Laon, who is recorded to have died in 1181.*

The crosier, however, is unquestionably of a later date (probably towards the middle of the 13th century).†

It is beautifully illustrated by a coloured engraving in Shaw's 'Decorative Arts of the Middle Ages'; in 'Mélanges d'Archéologie' de Cahier et Martin, vol. iv. p. 221; also in 'Choice Examples of Decorative Art,' London, Cundall and Addey, 1851. It has likewise been recently engraved on a small scale in Didron's 'Orfèvrerie Religieuse.'‡

H. M.

Exhibited at the Society of Arts Exhibition, 1850
Vide Illustration

241. 10. ~

504 THE HEAD OF A STAFF, of a Ruler of the Choir, or of a Crosier, in gilt bronze, with a knop or ball of rock-crystal *Limoges work, circa* 1280—12½ *in. high*, 6½ *in. wide across the volute*

Boore

This unique and celebrated monument was formerly in the collection of M. Dugué, of Paris, at whose sale in 1851 it was acquired by the present possessor. It has been repeatedly engraved, and has been the subject of much archæological research and discussion. Accounts of it will be found, first, in 'La Revue Archéologique' de M. Leleux, t. iv. p. 816, where it is described in an erudite memoir by M. Adrien de Longperier—an engraving of it, and also of several mediæval ecclesias-

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* According to other and probably more authentic accounts, this prelate lived at the beginning of the 12th century, having attended the reconsecration of his cathedral in 1114.

† This is likewise the opinion of the learned Père Martin ('Mélanges d'Archéologie,' above cited), who observes:—"Des syrènes mollement cambrées sur le nœud, et les dragons grimpant le long de la douille, font aussi tous les frais du symbolisme incomplet d'un monument délicat possédé par M. Magniac (fig. 93). Ce monument vient, helas! de France, comme tant d'autres appreciés par le goût et conquis par l'or de nos heureux voisins. On dit qu'elle provient de l'abbaye de Foigny et qu'elle a été trouvée dans la tombe du célèbre Barthélmi de Vir, le fondateur, d'après Guibert de Nogent, de la cathédrale de Laon, dans les premières années du XIIe siècle. Le style du travail n'indiquerait pas une époque aussi reculée et j'entreverrais même, à côté de beaucoup de grâce et de finesse, tant soit peu de maigreur et de manière, indice de l'approche du XIVe siècle."

‡ M. Didron not having seen the original object, and apparently judging only from the indifferent engraving in the 'Mélanges Archéologiques,' expresses doubts as to the authenticity of this crosier; one of his very singular objections being the unusual lightness and elegance of its shape. He also demurs to the crockets on the outer margin of the volute. Had M. Didron seen the original, these doubts, for which there is not a shadow of foundation, would certainly never have been expressed.

tical coins in illustration, accompanies this paper; secondly, in Shaw's 'Decorative Arts, &c. of the Middle Ages' (1851), (coloured engraving and descriptive text); thirdly, in Cahier et Martin's 'Mélanges Archéologiques,' t. iv. p. 233 (1856), (engraving on wood).

It may perhaps still admit of doubt whether this most interesting object was the head of the staff of a chanter or ruler of the choir, or of a double crosier, i. e. a crosier with two volutes. The former supposition, however, seems the more probable. In any case, no other specimen of the same kind is known, nor is there any certain evidence of any such thing as a double crosier having ever been in use. The object consists of a vertical shaft or stem, similar in general aspect to that of many crosiers of the Limoges school, except that it branches into two volutes, diverging in opposite directions from the stem, which is prolonged vertically betwixt them, and is surmounted by a small statuette of St. Michael slaying the dragon; in one of the volutes is a kneeling figure of a female saint holding her head in her hands, and supported by an angel, who appears to be issuing from the clouds, and in the other a bishop standing in front of an altar, on which is a chalice covered with its corporal. These figures represent the Resuscitation of St. Valerie by St. Martial, both local saints of the city of Limoges. The knop, placed in the same position as in ordinary crosiers, is in rock-crystal, and the stem and volutes are ornamented with scrolls in filagree wire-work soldered on to the ground, and also with numerous small crystal cabochons. The outer margins of the volutes are crocketed, and the ends terminate in scroll foliage; the socket part of the stem, beneath the knop, is ornamented with three lizards or dragons.

The uses and prescriptive form of the crosier are well known, and need not be further alluded to here. The "baculus cantorum," or chanter's staff, on the other hand, differs essentially from it: its usual typical form is that of a "tau," or crutch-headed staff, the wand being surmounted with a short T-shaped cross-piece, which was very often of ivory and richly carved. It appears, however, from old inventories, that the cross-piece was also frequently of metal, and that it sometimes supported small groups or statuettes. Some descriptions, indeed, seem to denote a disposition very similar in essential features to that of the present specimen; the volutes, however, are nowhere indicated. Canon Rock, in his invaluable 'Church of our Fathers,' vol. ii. p. 201, thus describes the use and appearance of the "ruler of the choir's" staff:—

"The rectores chori, or rulers of the choir, who were few or many, according to the solemnity of the festival, but always arrayed in alb and cope, and often having the precentor at their head, directed the singing of the choir all through many parts of the divine service—at matins, at mass, at even-song. As they arose from their stools or went down from their stalls to cluster around the large brazen eagle, upon the outstretched wings of which lay open the heavy Grail, or widely-spreading Antiphoner—from the noted and illuminated leaves of which they where chanting; or as they walked to and fro, giving out to each high canon in his turn the anthem to be sung, these rulers of the choir bore in their hand a staff sometimes beautifully adorned and made of

silver, ending, not with a crook, but a short cross-beam, which carried some enrichment, elaborately wrought and richly decorated. . . . . The enamelling, the imagery, the lace-like tabernacle-work, bestowed especially upon the head of the English staff, for the rector of the choir, may be almost seen from the description of the Baculi pro chori regentibus, set down in the list of plunder carried off by Henry VIII. from Lincoln Cathedral. 'Imprimis, a staff covered with silver and gilt, with one image of our Lady graven in silver at one end, and an image of St. Hugh in the other end; and having a boss, six-squared, with twelve images inammelled, having six buttresses, wanting one pinnacle and two tops. Item, two other staves, covered with silver and gilt, having an image of our Lady, and a chanon kneeling before her at every end, with this scripture, Pro nobis ora, &c.; having also one knop, with six buttresses, and six windows in the midst, one of them wanting a pinnacle, with this scripture about the staff, Benedictus Deus in donis suis. Item, two other staves, covered with silver parcel gilt, having a knop in the midst, having six buttresses, and six windows in every staff, gilt, wanting one round silver plate of one crouches end.'—Dugdale, Mon. Anglic., t. viii. p. 1281. From these and other descriptions, it would appear that the head of the staff was made like St. Anthony's cross, or the capital letter T. Upon the top of this were set the images."

Dr. Rock, whose opinion is entitled to the greatest weight, believes the present object to be a chanter's staff and not a crosier; and le Père Martin appears to incline rather to his view than to that of M. de Longperier, who, on the contrary, maintained it to be a double crosier. M. de Longperier seems to have assumed the existence of double crosiers on inferential evidence only; his theory being, that abbots and bishops who presided over two separate ecclesiastical governments, were in the habit of using a crosier with two volutes symbolical of their double jurisdiction; and in support of this view he adduces several examples of a class of ecclesiastical coins of the 12th and 13th centuries, issued by dignitaries possessing this duality of jurisdiction, on which are figured two crosiers, but on one only of which appear two crosiers with apparently double volutes, disposed en saltire. M. de Longperier, in the conclusion of his essay, remarks:—"It is also very certainly in that city (Limoges) that the double crosier belonging to M. Dugué was fabricated. It rests, however, to be ascertained for what personage it was made. I have said that amongst the bishops of Limoges I find no one to whom it could have belonged on the hypothesis above stated. It is certain, however, that the manufacture of Limoges furnished bronzes and enamels for the churches of every part of France, and the fact of the patron saints of Limoges being conspicuous features in the crosier, does not necessarily preclude its having been manufactured for some other diocese."

H. M.

Vide Illustration

506 507

505 A Pastoral Staff, in carved bone—*Italian, 14th century work—entire length of staff, 6 ft. 9 in.; 9¾ in. wide across the volute*

94. 10.

The head of this crosier is composed as follows:—The knop is a large rhomboidal mass formed from a square block by cutting off the angles, so as to leave four lozenge-shaped spaces at the sides; these are filled in with emblems of the Evangelists carved in low relief. The shaft of the volute rises above this in the shape of a dragon's head and neck, with gaping mouth, from which grows the volute, enriched on the outer margin with ten boldly projecting leaf-shaped crockets rudely carved; the volute encloses a lamb with the stem of a cross or banner, the upper part of which is broken away, and also in the upper part a dove. The extremity of the volute forms another dragon's head with gaping mouth, thickly set with teeth, and apparently menacing the lamb; the head and shaft of the crosier are diapered over with floral ornaments, rosettes, grotesque dragons, and other animals, rather coarsely executed in surface gilding, outlined with red and black. Other crosiers of this identical type, most likely produced in the same district and at the same period, are still preserved; they are apparently of North Italian origin. It is difficult to determine their approximate date with any certainty; it is probably, however, later than might be at first supposed. The quasi-Byzantine style, especially marked in the diapered ornaments painted on them, would apparently indicate the 13th or earlier part of the 14th century; but, judging from other details of a more modern aspect, it seems more likely that these seemingly very ancient motives were only traditionally or prescriptively retained in some remote districts.

Crosiers enclosing a lamb, with a cross in the volute, menaced by a dragon, were a favourite type, particularly in the 12th, 13th, and 14th centuries. As a mystical emblem of the contest of our Saviour with the evil one, this design is too obvious to require further elucidation.

H. M.

Dawson

506 The Head of a Crosier, in gilt metal—*French or Flemish work, 15th century—entire height 13¼ in., 6 in. wide across the crook*

57. 15.

The knop or head is hexagonal in shape, each face enriched with a sunk niche surmounted with a crocketed ogee canopy, and containing a statuette of a saint; the angles are flanked with minute buttresses terminating in detached pinnacles. The crook or volute which rises above has boldly chiselled crockets projecting from the outer margin; the extremity ramifying into two branches, both of which terminate in elegant recurved scroll foliage. Each side of the crook is decorated with small detached flowers or "sprigs," repeated at regular intervals. The socket or portion below the knop is wanting.

H. M.

Vide Illustration

Goldschmidt.

420. 507 A CROSIER, with staff complete, in gilt metal—*Flemish, circa* 1520—6 *ft.* 9 *in. long*, 6½ *in. wide across volute*

It is not easy to give an adequate idea by a mere description of this elaborately decorated crosier; an engraving of it, however, will be found in the 'Mélanges Archéologiques,' vol. iv. p. 253, and also in Dusommerard, 'Album,' &c., série 10, pl. 27. The knop, as in most of the Renaissance crosiers, forms an octagonal tabernacle, in lieu of the simple ball of the earlier specimens; this is decorated with circular niches or arcades enclosing small figures of saints, the angles flanked by terminal caryatides and other motives of Renaissance design. The volute is beautifully enriched with acanthus foliage, arranged, nevertheless, in the ancient method, as recurved crockets; and in the centre of the volute is a group of St. Hubert as a bishop, with the miraculous stag, with the crucifix betwixt its horns, couchant near him. The staff itself is encased in metal, and is embossed with a variety of "transitional Gothic" patterns of flutings, zigzags, diapers, &c. Le Père Martin observes, in reference to the present work ('Mélanges,' &c., p. 153):—

"Mais à mesure que la renaissance grecque et romaine poursuit son œuvre, l'ingénuité du sentiment chrétien s'affaiblit dans beaucoup d'écoles avec l'amour des vieilles traditions; de beaux talents sacrifient tout au goût de la forme et semblent avoir pris pour devise celle de l'art pour l'art. Ainsi que l'architecture, l'orfèvrerie se pare de bijoux charmants, mais où la coquetterie et le caprice sont plus consultés que la raison et les convenances. Voyez la belle crosse en style de François 1er appartenant à M. le Prince Soltikof (fig. 149). Que peut-on voir de plus élégant, de composé avec plus d'esprit, d'exécuté avec plus de finesse? Malheureusement nous sommes ici par trop loin de la gravité des vieux siècles. Que veulent donc dire ces satyres au rire rabelaisien? Et ces têtes de belier, débris de quelque sacrifice aux divinités de l'Olympe? Et cette Victoire ailée qui vient soutenir sur la pointe de sa queue de serpent l'écu pastoral? Je ne parle pas des grenades entr'ouvertes qui peuvent avoir eu leur signification populaire à une époque rapprochée de la conquête de Grenade et dans les mains aujourd'hui inconnues du premier destinataire. En suivant ce dernier ordre d'idées on sera peut-être conduit à voir dans la coquille le symbole d'un lieu de pèlerinage, tel par exemple que l'Abbaye de Saint-Hubert. Saint-Hubert et son cerf figurent en effet dans l'œil de la volute. Je ferai remarquer le velum attaché à la douille."

H.M.

Now in S K M

Vide Illustration

Formerly in the Collection of Prince Soltikoff (purchased at the sale in Paris, 1861, *and previously in that of M. Montfort). It is stated in Dusommerard to have been originally brought from the Abbey of St. Hubert in Brabant*

273. 508 A MORSE, or Clasp for a Cope, in silver gilt—*Flemish work, circa* 1490—6½ *in. diam.*

This specimen is hexafoil-shaped, reduced to a trefoil by a system of intersecting mouldings. The centre is filled in by a group in entire relief; the Virgin and Child, seated on a throne surmounted by a rich Gothic shrine or canopy entirely detached from the ground, are adored by a priest or bishop, who kneels before them; behind him is a lion couchant, and on each side a standing figure of a saint (probably St. Peter and St. Paul. On various portions are set three large pearls, a large balas ruby cabochon, and two rough emerald cabochons. The outer border is adorned with beautiful applied rosettes and branches of Gothic foliage.

H. M.

Exhibited at the Society of Arts Exhibition, 1850

Vide Illustration

Oettinger

LIMOGES ENAMELS.

13. 13. 509 An Upright Oblong Plaque, painted with Christ driving out the Money Changers, in colours—10 *in.* by 7½ *in.* Marne

11. 11. 510 A Pair of Small Oblong Plaques, each with Children Sporting, painted in grisaille and gold, on blue ground—in ebony frames Crawshay

453. 511 A Set of Five Upright Oblong Plaques, each painted with numerous figures and buildings, in colours and gold, illustrating the Siege and Destruction of Troy—in carved and gilt wood frames—*four are* 9 *in.* by 7½ *in.*; *the fifth*, 7 *in.* by 7½ *in.* Goldschmidt

94. 10. 512 A Circular Plaque, with Herod and the daughter of Herodias at a table, on which rests the head of John the Baptist; the ground is blue, semée with stars, the border decorated with jewelled ornament—5½ *in. diam.* Salting

147. 513 An Oval Enamel, in silver-gilt frame, painted with a huntress, with dark-blue drapery of translucent enamel, and dogs in a leash, in brilliant colours and gold—*signed I. D. C.*—4¼ *in. high* Harding

73. 10. 514 A Small Upright Oblong Plaque, painted with Venus Anadyomene, standing on a gilt globe, which rests on the sea, and holding a red flag—in silver-gilt frame—2⅞ *in.* by 2 *in.* Durlacher

63.

515 An Oblong Plaque, painted with Joseph interpreting Pharaoh's dream: a composition of eleven figures, painted in grisaille, and flesh tints on blue ground—in metal-gilt frame—$2\frac{7}{8}$ *in.* by $6\frac{1}{8}$ *in.* Buck Heed

33. 12.

516 An Early Coloured Enamel, The Adoration of the Magi, from a Pax—*circular*, $2\frac{1}{2}$ *in. diam.* McLean

141. 15.

517 An Octagonal Mirror-case, painted in translucent enamel with Diana and Actæon in a landscape, with buildings in the background, in colours and gold, and border of birds and flowers on black ground—in silver frame—3 *in. by* $2\frac{3}{8}$ *in.* Mainwaring

24. 3.

518 A Small Oval Convex Plaque, with St. Mark seated writing, a lion by his side, painted in colours—$2\frac{7}{8}$ *in. by* $2\frac{1}{4}$ *in.* Durlacher

31. 10.

519 A Metal-gilt Pax, with a man kneeling before a Saint; in the background is a building, with three figures at a window Dickinson

64. 1.

519a A Larger Ditto, with the Annunciation, in brilliant colours McLean

65. 2.

520 An Upright Oblong Plaque, with the marriage of the Virgin, a composition of numerous figures in colours and gold—in metal-gilt frame—$9\frac{1}{2}$ *in. by* 8 *in.* Goldschmidt

24. 3.

521 A Circular Pedestal Salt-cellar, in grisaille on black ground —4 *in. high*, $4\frac{1}{2}$ *in. diam. across the bowl* Dickinson

Painted with a Bacchanalian procession, Silenus riding on an ass, accompanied by a satyr, and preceded by Pan playing on the syrinx. Underneath, in the interior of the pedestal, are the initials, I.C.D.V., *i.e.* "Jean Court dit Vigier." *Circa* 1550–60.

H. M.

577. 10.

522 A Deep Tazza Plate, enamel in vivid colours on foils—$9\frac{1}{2}$ *in. diam.*, $3\frac{3}{4}$ *in. high* (*with foot*) Durlacher.

In the centre is a cartouche with a large shield-of-arms, quarterly 1st and 4th azure, a fess or between three columns of the second, 2nd and 3rd gules, clasped hands clothed, argent; the rest of the surface and border is covered with elaborate arabesques, bunches of fruit and foliage, masks, and rich gilding. The under side is ornamented with strap-work, &c. Signed J. C., "Jean Courtois." *Circa* 1560–70.

H. M.

This fine and unusual piece, originally a plate only, was mounted on its foot or base (*which is ancient and by the same hand*) *by the present possessor. The plate was acquired from the collection of the Duc de Palmella at Lisbon*

Exhibited at the Loan Exhibition, 1859

523 An Oviform Ewer, enamel of Limoges in colours—*date second half of 16th century*—12 *in. high to top of handle*, $4\frac{3}{4}$ *in. diam.*

Round the body of the vase is an elaborate composition emblematic of the Triumph of Chastity: Diana in a car drawn by four stags, and accompanied by her nymphs, behind her Venus and Cupid bound as prisoners to the car, with a band of winged genii, whilst on the shoulder is an elaborate Bacchanalian frieze or procession of children. It is signed with the initials of Jean Courtois.

H. M.

524 A Square Plaque, painted with the Crucifixion, formerly the centre compartment of a triptych — *North Italian work* (*Genoa or Milan*), *circa* 1500–30—$14\frac{1}{2}$ *in.* by $11\frac{1}{4}$ *in.*

This very remarkable enamel is probably an unique example of its ~~kind~~; at all events the writer is not aware of any other similar specimen having been noticed. Its particular interest consists in that, whilst obviously executed in imitation or rivalry of the earlier Limoges painted enamels, notably of the triptych plaques (see No. 527 in this catalogue), it differs in so many important respects from any of its prototypes, and is so evidently Italian, both in style of art, rude as it is, costume, hieratic peculiarities (such as the introduction of the pelican in her piety on the summit of the cross), and, lastly, in the occurrence of a conspicuous signature—undoubtedly of an Italian personage, that there cannot be any doubt of its Italian origin. In all probability it was the work of a glass-painter, or other artist little versed in the technical secrets of enamelling on copper. There is indeed nothing extraordinary in this supposition; the products of the Limoges ateliers were, as we know, exported to all parts of Europe, and their very abundance, technical and artistic excellence, and doubtless moderate price, probably, by defying competition, alone prevented the expansion of this art in other countries. The rare works of the present class thus excite an interest and curiosity which their intrinsic importance scarcely warrants. The present specimen is somewhat rudely executed in opaque white and coloured enamels on black ground, in the usual Limoges style; it is enriched with gilding, and also in parts with raised jewel-work on foils. The dark outlining and shading of the figures are also produced by etching through to the dark ground, even to a greater extent than in the Limoges practice, producing in consequence a somewhat weak, scratchy effect. The execution of the entire work indeed is feeble; the colours are moreover pale and wanting in lustre, cold blue and lilac tints predominating. The composition is

crowded with a great number of small figures in a confused manner, no attempt being made to detach one group from another by the artifices of light and shade, or other artistic methods. The costume of the greater part of the figures is of the period of the enamel (perhaps about 1515), and decidedly North Italian.

The three crosses form the most conspicuous feature; that of Our Saviour is surmounted by a long cartouche, with the initials "I. N. R. V.," surmounted by a pelican feeding her young from her own breast; above the heads of the two thieves a good angel and a demon are respectively flying away with their souls. On each side of the Saviour, filling all the available background space, are seven draped flying angels arranged with exact symmetrical balance. In the lower part is a crowd of horsemen, soldiers, &c., in rich costumes, with lofty plumes of ostrich feathers in their caps; the Magdalene kneels at the foot of the cross; on the right the soldiers are casting lots for the vestments; and on the left is the Virgin fainting, surrounded by the sorrowing disciples. A cartouche, rather conspicuously placed in the centre of the plaque at the bottom, contains the signature "Joannes Ambrosio de Landriano"—most probably that of the person for whom the triptych was executed.

H. M.

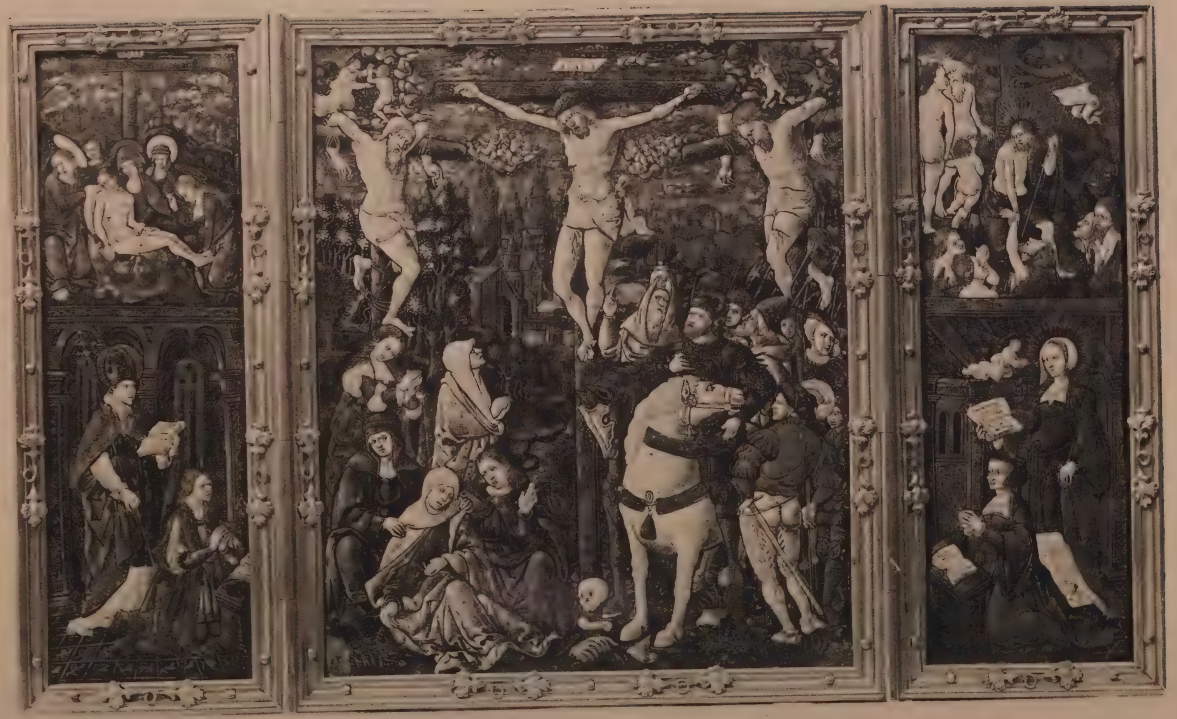
Exhibited at the Loan Exhibition, 1862

162. 15. 525 A FUNNEL-SHAPED EWER OR HANAP, with cover, of Limoges enamel—*circa* 1550—8½ *in. high*

This ewer is of a characteristic French Renaissance shape or model, and many similar enamelled ones are extant. The present specimen, besides being in a singularly perfect state of preservation, also retains its loose cover. The decoration is in grisaille, slightly tinted with colour, on a black ground, and elaborate arabesque ornamentation in gold. The body of the ewer is divided into two zones, separated by raised bands of turquoise-blue enamel; in the upper zone are four circular medallions painted with classical busts, and in the lower one a composition of Samson and the lion, with a group of four figures standing near witnessing the combat. On the cover are three medallions, also containing heads, inscribed respectively "Hercules," "June," and "Jasone." This piece is apparently the work of an anonymous artist.

H. M.

Vide Illustration Goldschmidt



526 A LIMOGES ENAMEL CASKET, painted in grisaille; by an anonymous artist of the Penicaud school—*circa* 1540—$7\frac{1}{2}$ *in. long*, $5\frac{1}{4}$ *in. wide*, 6 *in. high*

220.10.

This casket is oblong or rectangular, and contains five plaques mounted in a framework of carved wood (a modern reconstruction). The plaque in front displays a composition of four men with clubs fighting with lions; at the back Hercules and Omphale, and a child playing with an ape seated at the foot of a tree, a satyr with a wreath advancing towards the group; at one end a forest with various real and fabulous animals (a unicorn, Pegasus, goat, lion); at the other end a bull baited by dogs; and on the lid a composition of horsemen with swords fighting with various wild animals.

H. M.

From Baron Brunet-Denon's and M. Delessert's Collections

Exhibited at the Loan Exhibition, 1861

Vide Illustration

Durlacher

527 A TRIPTYCH, in Limoges painted enamel, in colours—*circa* 1530–40—*central compartment* $8\frac{3}{4}$ *in. high*, $7\frac{1}{4}$ *in. wide*; $14\frac{1}{2}$ *in. wide with doors displayed*

735.

Do.

The principal division is occupied with a most elaborate and crowded composition of the Crucifixion of our Saviour betwixt the two thieves. Over the heads of the latter their souls, represented as naked children, are being respectively carried away by a good angel and a demon; on each side of the figure of Our Saviour a crowd of infant (wingless) angels are in attitudes of grief and adoration. In the lower part, on the right, is a group of soldiers and Jews, two of them on horseback, a white horse foreshortened and richly caparisoned, with its chest towards the spectator, being very conspicuous. Caiaphas, with the high priest's tiara, may be noticed amongst the figures in the second plan; and a soldier in the puffed and slashed costume of the period of the enamel, with a white ostrich feather in his cap, and a long sword, holding a halberd, is the most notable figure on the spectator's extreme right. On the opposite side is a group of the Virgin fainting, with St. John and three female disciples; in the background may be seen the picturesque towers and buildings of the city of Jerusalem. The doors (volets) are each divided into two compartments, an upper and an under one; the door to the right has in the upper division, Christ rescuing souls from limbo, and in the lower one a portrait of one of the donors or possessors of the triptych, a lady in the costume of the period kneeling in prayer before a prie-dieu; behind her stands her patron, a female saint dressed in rich costume, and holding a book and a sceptre; a little angel descends towards her. The left door, in like manner, contains a

composition of the dead Christ in the lap of the Virgin at the foot of the cross; and beneath it the gentleman donor of the triptych, in rich costume of a French seigneur of the period; he is also kneeling in prayer in front of a stool or prie-dieu, on which is an open missal; behind him stands a sainted bishop with a book and a long double cross. Both the two lower compartments are represented as within rich interiors of French Renaissance or transitional Gothic architecture. The figures of the donors are unaccompanied by any armorial bearings, by which their names and conditions might have been ascertained.

The entire work is one of extreme delicacy and beauty; it is brilliantly painted in transparent colours on grounds of metal foils, and the heads, hands, &c., are executed with the utmost finish, and in many instances distinguished by an unusual truth and expression; it is moreover in the most perfect state of preservation. The work is unsigned; it has a close similarity in general style and treatment to those of Jean Penicaud the second, but there are other peculiarities which connect it more nearly with the early highly-finished works of the most fertile and versatile of all the Limoges enamellers—Pierre Remond; and it is very probable that it is his work, executed whilst under the influence of Penicaud.

Pierre Remond, during the greater part of his career, would appear to have signed all his works, even the most insignificant plaques. M. de la Borde ('Notice,' &c., p. 212) states that the earliest dated piece is of the year 1534, and the latest 1578. There are, however, numerous unsigned specimens, which, from their analogy with the more delicate and highly finished early signed works of the master, are evidently by his hand. In addition to the present triptych, the well-known circular-topped plaques for paxes may be instanced. These, therefore, it is fair to presume, were executed prior to 1534, and possibly in the Penicaud atelier.

H. M.

Vide Illustration

787. 10.

528 A LARGE "CHASSE" OR COFFER, constructed of Limoges enamel plaques in a framework of gilt metal — 26 *in. long*, 9¼ *in. wide*, 20 *in. high; each plaque*, 9 *in.* by 7¾ *in.*

This "chasse" (as such) is an adaptation of a series of sixteen plaques of painted enamel by an anonymous artist of the Penicaud school. It is impossible to determine in what form these pictures were originally displayed, probably mounted on some article of furniture. The subjects are all from the Odyssey, and form a series, of which several other plaques are extant in various collections. They are painted in colours in a careful and finished manner, and to all appearance were copied from the illuminations of a French manuscript of the latter years of the 15th century; the style of art, costumes, and other peculiarities being decidedly many years earlier than the execution of the enamels, which was probably about 1530–40. It has been conjectured that these plaques are early works of Pierre Remond.

H. M.

Vide Illustration

Goldschmidt.

37.5

VENETIAN GLASS.

11. 0. 6 529 A Goblet, finely etched with the meeting of Jacob and Esau, on baluster stem and foot—6¾ *in. high* Durlacher

13. 2. 6 530 A Cylindrical Cup and Cover, with three rings of opaque white etched between with scrolls, and with gilt bosses, on slender stem and foot—10⅛ *in. high* Do.

2. 12. 6 531 A Wine-glass, bell-shaped, with a blue belt, the lower part ribbed with opaque white, and gilt boss on the stem—5⅞ *in. high* Do

3. 3. 532 An Oviform Bottle, with long neck, stem, and foot etched with scrolls, 6⅝ *in. high*; and a wine-glass, the cup frosted, with plain long baluster stem—6 *in. high* Harding

4. 14. 6 533 A Bouquetière, with flattened round body, very long neck, fluted and split mouth—10 *in. high*; and a boat-shaped cup, resting on serpent stem and round foot—7¼ *in. high* Mond

18. 534 A Tall Wine-glass, with a large open flower on the stem, and wings at the sides—12¼ *in. high* Mainwaring

6. 6. 535 A Plain Tazza, with frosted glass boss within, and small turquoise and gilt bosses, on baluster stem—6 *in. high* Durlacher.

1. 1. 536 A Ribbed Cup and High Cover, the body compressed into five belts, on baluster stem—10¾ *in. high* Myers

1. 1. 537 A Pipe, with globular bowl and long stem, in two parts, with rings of ribbed glass, in relief—17¼ *in. long* Jacobson

2. 538 A Tall Wine-glass, on open twisted stem, with blue wings, attached by a silver stem to a globe, on round foot with blue spiral lines—9¾ *in. high* Litchfield

2. 10. 539 A Lofty Conical Drinking-glass, on twisted stem with blue crests—11 *in. high* Durlacher

3. 10. 540 A Lofty Drinking-glass, on convoluted stem, with spiral red and white threads, and blue crests—11½ *in. high* Do.

3. 13. 6 541 An Oviform Ewer, with trefoil lip and high handle bordered with gilt lines, on circular foot splashed with opaque white—12½ *in. high* Bourgeois

1. 1. 542 A Bouquetière, with bird-shaped body, with wings bulbed all over, and the mouth edged with blue, from the top of which rises a long serpent-shaped neck—11¾ *in. high* Jacobson

2. 12. 543 A Tall Drinking-glass, on convoluted stem crested on one side with blue, the other plain—12¼ *in. high* Breadalbane

5. 544 A Goblet, the bowl etched with birds and flowers, on baluster stem with pierced blue and white wings—5¼ *in. high* Dunlacher

5. 545 A Wine-glass, etched with birds and grapes, on convoluted stem with blue crest—6¾ *in. high* Do.

10. 10. 546 A Spherical Vase, etched with foliage, with two ribbed and gilt handles, on circular foot—10¼ *in. high* Vaughan

31. 10. 547 A Cylindrical Cup and Cover, in centre of the stem a large blue and white flower tinged with red and yellow, round which is a ring of glass with spiral threads of red and white, the cover surmounted by a tulip—16¾ *in. high* Cope

4. 5. 548 A Wine-glass, on figure-of-eight stem, with blue bracket ornaments—7¼ *in. high* Breadalbane

28. 7. 549 A Funnel-shaped Wine-glass, etched with three couples dancing to a bagpiper, on convoluted stem of white and red spiral threads, edged with blue—7¾ *in. high* Dunlacher.

4. 5. 550 A Tall Wine-glass, on convoluted stem of spiral red and white threads, edged with blue—12 *in. high* Breadalbane

21. 551 Another, of nearly similar form, with spiral red, white, and blue threads, edged with white—11½ *in. high* Cope

17. 17. 552 Another, with white and blue spiral threads—11¼ *in. high* Do.

11. 0. 6 553 A Tazza, with jewelled border, and large gilt moulded diamond pattern, with blue and red spots, a rosette in the centre—2¾ *in. high*, 10½ *in. diam.* Mainwaring

2. 554 A Toasting-fork, with five prongs, of white, green, and purple glass, and blue and white handle with hooked end—17 *in. long* Litchfield

15. 15. 555 A Wine-glass, of diamond moulded pattern, with large convoluted stem of red, yellow, and white spiral threads, and colourless wings at the side—9¼ *in. high* Cope

1. 15. 556 A Figure of a Man, in opaque white dress, black cape, and hat—3⅜ *in. high* Salomon

6. 6. 557 A Pair of Opaque White Bottles, with ornaments in gold and colours, the stoppers gilt and jewelled—2⅝ *in. high* Bourgeois

1. 17. 558 A Vase, with ruby body, overlaid with ribs of pressed white serrated glass, with white leaf-shaped mouth, open stem, and round foot—5⅝ *in. high* Breadalbane

3. 2. 559 A Facetted Wine-glass, with convoluted stem with blue and white crest ornaments—6⅜ *in. high* D°

54. 12. 560 A Circular Plaque, of blue glass, painted in the centre with curious allegorical figures of fauns, river god, birds, &c., in colours and gold, green foliage, and border of white rosettes —9⅝ *in. diam.* Harding

10. 10. 561 A Blue Funnel-shaped Wine-glass, hexagonal at top, with white and gold ornaments on crinkled stem, and round foot—8¼ *in. high* Durlacher

31. 10. 562 A Pair of Opaque White Plates, painted in red ochre, with views in Venice—9 *in. diam.* Mainwaring
From the Strawberry Hill Collection

1. 4. 563 A Blue Wine-glass, facetted with serpent stem in numerous coils, with yellow and red spiral threads, and blue wings—10⅛ *in. high* Dickinson

2. 2. 564 A Tall Blue Wine-glass, on twisted serpent stem of yellow white, and red spiral lines, with two heads and blue crests—12¼ *in. high* Litchfield

9. 565 Two Salt-cellars, of amber glass, with a composition placed in the inner surface to imitate brass—2⅞ *in. high* Goodhart

1. 566 A Dark-blue Ewer, slightly ribbed; and a ditto jug—4½ *in. high* Radley

2. 2. 567 A Hexagonal Bottle, painted with figures, with alternate white and blue ribs at the angles—5 *in. high* Browne

5. 568 A Large Frosted Glass Beaker, with gilt bosses of lions' masks round the centre—10⅛ *in. high* Harding

5. 15. 6 569 A Dark-blue Glass Jug, with vertical ribs, handle, and foot with escalloped edge; pewter cover—10½ *in. high* Mainwaring

8. 8. 570 A Pair of Blue Venetian Glass Vases, containing bunches of coloured flowers and foliage, on spiral white stem—20 *in. high* Robinson

10. 571 A Pair of Blue Glass Candlesticks, on baluster stems and large round feet, with ribs in relief—11¾ *in. high*

Harding

CARVED WOOD FURNITURE.

13. 13. 572 An Octagonal-shaped Oak Table, with drawer in the centre, the sides and ends boldly carved with arabesque figures, foliage, masks, and scrolls, on stand, carved with grotesque figures of satyrs, and scroll feet with masks, and stretcher with four columns, the top of oak parqueterie, with rising ends—51 *in.* by 27 *in.*—and with an Old French Steel Key, pierced, and chased with the Dauphin's coat-of-arms, surmounted by a crown, and ribbon and foliage border Sherratt

16. 16. 573 An Octagonal-shaped Pedestal, with door forming a cupboard, the panels carved with masks, arabesque figures and foliage, the sides and corners with military trophies—37 *in. high* Philpot

29. 8. 574 A Hanging Tier of Three Shelves of Pear-wood, with columns carved as arabesque figures Davis

43. 1. 576 A Walnut-wood Bracket, supported by two terminal figures of boys, holding a shield on which is carved the royal cipher of France Dueen

11. 0.6 577 A Pair of Old Flemish Walnut-wood Chairs, with high open backs, the seats covered with needlework Johnson

39. 18. 578 A Pair of Walnut-wood Chairs, with high openwork backs, carved with scrolls and shells, and columns at the sides, on scroll legs, with stretchers Dueen.

39. 16. 579 A Pair, similar Do

16. 16. 580 A Long Walnut-wood Bench, the front carved with scroll foliage, and lion's mask in the centre, on claw feet Smith

26. 5. 581 A Pair of Spirally Twisted Columns of Walnut-wood, with vine branches, foliage, and grapes, in high relief—61 *in. high* Do

24.3. 582 A Pair of Ditto, with Corinthian capitals—71 *in. high* Lichfield

72.9. 583 An Oblong Oak Table, with plain top, the border carved with arabesques and scroll foliage, on stand of architectural design, supported by eight inlaid pillars, with Corinthian capitals, and plinth, with four figures of lions and two terminal sphinxes Bourgeois

~~584~~ An Oak Buffet, in two tiers, carved with six masks, in high relief, and friezes of scroll foliage—4 *ft.* 10 *in. long* by 16 *in. high*

5.15.6 585 A Pair of Walnut-wood Chairs, the backs carved with masks and scroll ornament Booth

2.12.6 586 One Ditto, the back pierced, and carved with a shell, flowers, and scroll foliage Philpot

44.2. 587 Two Settees of Walnut-wood, with double back, and scroll legs, carved with acanthus foliage and scrolls; and four arm-chairs, en suite, covered with stamped Utrecht velvet—*temp. Louis XIV.* Radley

53.11. 588 A Walnut-wood Arm-chair, richly carved with birds, flowers, and scrolls, and covered with stamped crimson Utrecht velvet —*temp. Louis XIV* Duveen

37.16. 589 An Elizabethan Carved Oak Bedstead, the head carved with columns and arches, foliage, and other ornaments, and inlaid with vases of flowers in coloured woods, the top carved with circular, scroll, and other ornaments, and supported on fluted columns—7 *ft.* 3 *in. long*, 5 *ft.* 9 *in. wide*, 8 *ft.* 3 *in. high* Magniac

15.15. 590 A Carved Oak Wardrobe, with folding doors, with panels of geometric ornament, carved with lions' masks in the centre, and pilasters in the centre and at the angles, carved with figures of children, cherubs, foliage, &c., on frieze of arabesque ornament above—7 *ft.* 3 *in. high*, 6 *ft. wide* D.

End of Fifth Day's Sale.

Sixth Day's Sale.

On FRIDAY, JULY 8, 1892.

AT ONE O'CLOCK PRECISELY.

WEDGWOOD WARE.

12. 12. 596 An Oval Black and White Wedgwood Plaque, with Apollo; one, with the Graces; an octagonal ditto, with the Cupid market, in green border; two smaller ditto, with classical subjects; and a green and white ditto Tidey

7. 7. 597 Five Blue and White Ditto, with classical subjects; sixteen smaller ditto; and four tricoloured ditto Gottschalk.

3. 13. 6 598 Twenty-one Small Blue and White Ditto, with figures, &c. Do.

GRÈS DE FLANDRES AND GERMAN POTTERY, Etc.

9. 19. 6 599 A Grès de Flandres Jug, with a frieze of figures at a banquet, musicians, &c., and inscription, on blue ground, the lower part fluted—pewter lid—14 *in. high* Robinson

4. 14. 6 600 A Larger Ditto, with figures holding shields, under an arcade, a mask under the spout—pewter lid—15 *in. high* Salamon

2. 12. 6 601 A Cylindrical Grès de Flandres Tankard, with vertical blue and grey bands, in dark-blue borders, and band of masks and scrolls in relief round the top and foot Harding

3. 13. 6 602 A Grès de Flandres Jug, with scroll foliage and flowers in low relief, and shield of arms, with inscription in the centre Wells

2. 12. 6 603 Another, with double-headed eagles and initials A. P. in numerous circular medallions, on bright blue ground, a mask under the spout Durlacher.

2. 2. 604 A Grès de Flandres Jug, with numerous rosettes in low relief on dark-blue ground Arden

5. 15. 6 605 A Cylindrical Tankard, of the same, the centre decorated with figures of birds and sunflowers, on blue ground, a band of ornaments in relief on the upper part, and foot—pewter cover Durlacher

18. 606 A Globular Jug, with raised blue scale ornament Johnson

1. 1. 607 A Cylindrical Tankard, with purple band in the centre, and three circular shields of arms, and blue and grey vertical bands Wells

2. 2. 608 A Small Tankard, with busts in circular medallions, and bands of raised ornaments in blue—pewter cover Rathbone

7. 17. 6 609 A Jug, with busts in diamond-shaped medallions, in grey and blue ground, a mask under the spout; and one, with pewter lid Buck

1. 15. 610 A Tankard, with incised foliage, on blue ground, pewter cover; and a two-handled box and cover Warndorff

4. 4. 611 A Jug, with purple fleurs-de-lis in relief on blue ground, a mask on the spout Durlacher

2. 5. 612 A Salt-cellar, of natural colour, on square stand, with panels of allegorical figures, cherubs, flowers, &c., in relief, on shell feet—3¼ *in. high* Robins

1. 11. 6 613 Another, with deep bowl, on stand, with figures of birds and scrolls in relief—3⅜ *in.* Isaac

1. 5. 614 Another, of similar design, of glazed blue ware, with shallow bowl—3¼ *in.* Dickinson

7. 7. 615 A Cologne-ware Tankard, with bands of incised ornaments in enamelled coloured borders on grey ground—pewter cover Gottschalk

5. 15. 6 616 Another, with stags, flowers and ornaments in relief, coloured and partly gilt on pale blue ground—pewter cover, with monogram, and date 1666 Harding

2. 15. 617 A Cylindrical Tankard, of glazed brown ware, with horizontal raised lines, with pewter cover and border Wallis

17. 17. 618 A Small German Glazed Ware Jug, with terminal figure handle, vertical ribs in relief, and coloured foliage, a mask under the spout—5½ *in. high;* and a small Cologne ware jar

M Bourgeois

168.

619 An Oviform Cruche, of enamelled Nuremberg, or Franconian ware, in the centre is a broad green band, with numerous figures, animals, cupids, and fruit trees in relief, coloured: below is a marriage procession in relief, in colours, on blue ground, and eight half-length figures of men under arches on the neck—pewter lid—20 *in. high* Durlacher

2. 12. 6 620 An Oviform Jug, with blue vertical stripes, and white and brown raised ornaments between, a bearded mask on the neck —10 *in. high* Robinson

42. 621 An Oviform Ewer, of "Terre de Pipe," in the centre is a band with birds, animals, and arabesques in relief in brown, the lower part fluted and incised with scrolls, incised ornaments on the neck—a grotesque mask underneath the spout, initials C. K., and date 1507, in relief—9½ *in. high* Bourgeois

32. 11. 622 A Tall Canette, with three figures of Roman soldiers, and six medallions, with the double-headed eagle and shields of arms in sharp relief, in borders of masks, scrolls, and arabesque foliage—*dated* 1580—14½ *in. high* Harding

6. 6. 623 A Grès de Flandres Jug and Cover, with horses, scroll foliage, and hearts in blue, on grey ground, in incised borders—8 *in. high* Durlacher

2. 2. 624 A Rare Slate-coloured Tankard, with incised ornaments and bands of foliage in black on white ground, and with numerous small masks in high relief and other decoration in black and colours, the cover of pewter, embossed with a male bust in armour—8 *in. high* Dickinson

4. 14. 6 624a A Ditto Jug, with spout, with bands of coloured ornaments and masks in relief, partly gilt, pewter lid, embossed with flowers Robinson

8. 8. 625 An Oviform Jug, of yellow stone ware, with bands of rosettes on the shoulder and horizontal lines on the neck, with silver-gilt cover, embossed with fruits—12¼ *in. high* Johnson

10. 10. 626 A Tankard, of mottled-brown ware, in form of a bear, holding a cup in his paws, mounted with borders and foot of pewter Harding

7. 17. 6 627 Another, nearly similar Haddington

12. 12. 628 A Nevers Ware Jug, with peacocks and flowers in white on blue ground Montagu

8. 18. 6 629 A Tankard, of Fulham ware, painted with flowers on mottled purple ground, mounted with foot, rim and cover of pewter Warndorff.

14. 14. 630 A Jug, of old Delft ware, spirally fluted, and with twisted handle, painted with flowers and insects in colours—pewter cover and foot Durlacher

3. 13. 6 631 A Jug, with a female bust in front, and shell ornaments in relief, coloured, and spiral bands in relief on brown ground, mounted with pewter cover and foot Haddington

28. 7. 632 A Quadrangular Jug, of mottled-brown stone ware, with a double-headed eagle surmounted by a crown and date 1585 in front, and masks and griffins' masks, and arabesques at the side, the foot decorated with a frieze of masks, hearts and scrolls Bourgeois

10. 10. 632a A Jug, formed as the body of an owl, of early English glazed earthenware, mottled yellow and brown Montagu.

ITALIAN MAJOLICA.

8. 8. 633 An Urbino Ware Plate, painted with two male figures in the foreground, a river scene and mountains in the distance Goldschmidt

5. 15. 6 634 A Deep Dish, with a nymph running and bearing a group of fruit in a landscape Haddington

14. 14. 634a Another, with a boar hunt; and a plateau, with interlaced oak branches in relief Rathbone

6. 6. 635 A Pair of Square Tiles of early majolica, painted with male and female busts, and inscriptions on blue ground, in star pattern borders—black wood frames Bourgeois

6. 16. 6 636 A Set of Three Ditto, with a trophy, arabesque figure, and bird—in similar frames Do.

2. 12. 6 637 A Tazza, painted with arabesques, masks, and emblems in colours on white ground, in four compartments, a shield of arms in the centre Fogg

4. 4. 638 A Set of Six Plaques, of glazed Italian coloured faience, each with a figure of a man with a dog and a hawk under an arch, figures bearing branches in the corners Johnson

5. 5. — 639 A Pair of Ditto, each with a king in ermine cloak, wearing a crown, holding a sceptre in his right hand and a scroll in his left, an orb at his feet, inscriptions at the back, cherubs' heads in the corners; and a pair with soldiery, en suite Weston.

GOLDSMITHS AND OTHER METAL-WORK—OBJECTS OF SECULAR ORIGIN.

84.

640 A Hexagonal Metal-gilt Box and Cover, with foliage and scrolls in flat chasing, surmounted by a silver figure of an owl

Goldschmidt

23. 2.

641 A Goblet, formed of mother-o'-pearl, with engraved silver rim, on stem of engraved silver, and octagonal foot of mother-o'-pearl, with silver border—*German, 17th century*

Durlacher

215. 5.

642 A Cylindrical Rock-crystal Beaker, mounted in silver-gilt—*German work, 14th century*—$8\frac{1}{4}$ *in. high* by $3\frac{3}{4}$ *in. diam. at cover*

The crystal goblet is polygonal, i.e. cut into twelve vertical facets, and near the top is a projecting torus, or bead moulding, cut from the mass of the crystal. The silver-mounting of the base, margin of the beaker, and the cover, all follow the shape of the crystal; and the hinged cover forms an ogee-shaped dome, the point surmounted by a ball. The vase is supported on three slender animals' legs or paws, and three narrow vertical straps in silver connect the mountings of the base with those of the upper part and cover. Around the base is a band or fascia enriched with champlevé translucent enamels, green and blue, in the alternate facets, forming the background of an inscription in bold Gothic characters and in an old German dialect, which is continued all round, and reads as follows:—"Wer.Hier.Us.Drinceget. Win.Der.Muezze.Iemer.Selig.Sin," which, translated as a similar distich, may be: "Whoso drinks wine in me, Shall ever happy be." In the inside of the cover, at the top, is a hook, evidently fixed there in order to suspend some object within the crystal cylinder. It is difficult to determine the use of this cup; it is ill adapted for a drinking vessel, whilst the mundane character of the distich, and the absence of devotional insignia, seem to preclude the idea that it was intended as a reliquary, for which its general shape and design would otherwise seem to have adapted it.

H. M.

Vide Illustration

Davis

642 786 643

643 A Rock-crystal Cup and Cover, mounted in silver-gilt — *German or Swiss work, 15th century—6 in. high, diam. of cup, 3¼ in.*

273.

As in the previous instance, it is not easy to decide whether the original destination of this beautiful cup was for secular purposes or to serve as a reliquary. It is similar in form to the well-known covered mazer-bowls of turned maple-wood. The crystal bowl is of globular shape, cut polygonally into flat vertical stripes or facets, and has a small handle projecting at right angles from one side, cut from the mass of the crystal. The cover, likewise in crystal, is hemispherical, and cut like the bowl; the cover and handle are mounted in silver-gilt, the simple ornamentation consisting chiefly of Gothic mouldings. The foot is entirely in silver-gilt; it is hexagonal in shape, spreading out in the usual manner, and the bottom edge is surrounded by a low raised gallery or band of open quatrefoils. On the top of the cover is a disc-shaped knop in silver gilt, the flat summit of which is inlaid with a medallion bearing two shields of arms, in translucent enamel, with blazon as follows:—Dexter shield, azure, three torteaux or, a chief argent; sinister shield, quarterly, 1st and 4th, party per fess, sable and argent, two swords crossed gules; 2nd and 3rd, Vair—three, two, and one; and the inscription, "Zvfabvb." This medallion has doubtless replaced the original one at a period indicated by an inscription engraved underneath the foot of the vase, which says, "Renovatum, anno 1618."

H. M.

Vide Illustration

Durlacher

644 A Sceptre or Baton, in rock-crystal, mounted in silver-gilt, enamelled and set with pearls—*circa* 1500-40—*entire length* 10¾ *in., diam. of crystal shaft at bottom* 11/16 *in., ditto at top* 9/16 *in.*

210.

Harding

This remarkable and unique object consists of an octagonal shaft or rod of rock-crystal, slightly diminishing or tapering towards the upper extremity, capped at each end with an elegant transitional Gothic mounting; these cappings are nearly identical in design, each being in the form of a turret. The lowest member of the mount is a moulded string set with large seed pearls projecting in their full relief; above this is a plain necking, and then a series of delicately wrought mouldings, forming a species of cornice, which in turn supports an openwork gallery, flanked at each angle by a small semi-detached baluster-shaped pinnacle. The projecting gallery has a sloped or bevelled roof, on each face of which is set a large seed pearl; above this again is another perforated gallery of diminished diameter, with a cornice surmounted by a delicately wrought battlement, from which rises a conical or pyramidal roof, the eight faces of which are encrusted with translucent enamels, alternately blue and green. On the summit

is another collar or necking, with six small seed pearls; and, finally, a ball finial, enamelled, with a silver ring attached for suspension. The lower or larger extremity corresponds in every respect, except that the roof or capping is curved or dome-shaped instead of pyramidal.

This object may possibly be of English origin; it was evidently a staff or bâton of office. It was acquired at the sale of the Strawberry Hill Collection (Lot 73, fifteenth day's sale), when it was described as follows:—"An exceedingly beautiful crystal sceptre, richly set in gold with pearls and enamelled. A very curious and interesting relic from Lady Elizabeth Germaine's Collection, and presented to Horace Walpole by his niece, Lady Temple."

H. M.

645 A SPOON, in silver-gilt, with stem in rock-crystal—*circa* 1500—$8\frac{1}{4}$ *in. long*

The resemblance of this beautiful object to the crystal sceptre renders it probable that both are works of the same excellent artist.

This shaft is formed by a precisely similar octagonal rod of rock-crystal, the end terminating by a capping in silver-gilt, with projecting architectural mouldings and a conical roof, which in this instance is finished by an elegant chiselled Gothic finial. At the lower extremity of the crystal shaft is another capping of the some design, on which is perched a grotesque figure of a dragon holding the bowl of the spoon in its mouth, its long tail extending downwards on to the crystal shaft. On the under side of the bowl is a hall mark, or maker's cipher, but unfortunately it has been too much defaced to admit of being deciphered.

H. M.

646 A CIRCULAR SILVER MEDALLION, for suspension to a scarf or ribbon—*Flemish work—dated* 1526—$3\frac{1}{8}$ *in. diam.*

This beautiful object is a circular silver plate or medal, engraved with the burin on both sides, with subjects from the history of Esther. These compositions, which are extremely minute in execution and crowded with figures, ornamental architecture, and decorative accessories, are engraved in the style of Lucas van Leyden. On two cartouches, pendent from columns in one of the compositions, is the date 1526, and the monogram of the artist DC.

The plate is fixed in a beautiful frame or border of openwork arabesque ornaments in silver-gilt, set round the margin with five small circular cornelians; there is also a loop for suspension. Nothing can exceed the admirable taste of these ornaments, which recall the style of the designs for goldsmiths' work of Holbein.

Dr. C. K. Nagler, 'Monogrammisten,' vol. ii. page 409, gives the monogram of the artist, copied from this identical medallion, which appears to be the only known work of the master extant. The sub-

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stance of his remarks, condensed from the original in German, is as follows:—

"Monogram of an unknown goldsmith who worked in Holland in 1526 (or 1556). It is on a round silver plate, engraved on both sides, which appears to have been prepared for filling up with niello.* In 1837 this plate came from the collection of Count Cicognara, and perhaps previously from Vienna, as the art dealer there, S. Barmann, put in circulation impressions from it. On the obverse is Esther kneeling before Ahasuerus. . . . . a greyhound is between them, and Haman with a courtier is behind. A palace is seen in perspective through a portico; on the pillars supporting the canopy hang two tablets, one with the initials, the other with the date.

"The other side of the medallion exhibits Esther with Mordecai at the royal banquet, the cup-bearer presenting a goblet. In the foreground a dog overcomes a wolf, to the left Haman kneels before Esther, and in the background the traitor is hanged; both these compositions recall in style and treatment Lucas van Leyden, and suggest a Dutch master. In any case Holland or Germany, rather than Italy, is indicated by the style.

"Whether any contemporary impressions on paper exist is uncertain, though it appears to be the case. Passavant, to whom we owe the monogram, saw in the Paris Museum two impressions, which perhaps belong to an earlier time. Also Count Cicognara possessed two excellent impressions on old paper, and they do not appear to have left him, as there is no trace of them in his auction. The plates were, however, printed from after 1837. Copies are rare." Some impressions have been taken from this interesting plate since it has been in the possession of the present owner.

H. M.

Vide Illustration

647 A Turned Wooden Mazer Cup or Bowl, mounted with a wide-splayed lip or margin in silver-gilt—*15th century*—*6 in. diam.* by $2\frac{1}{4}$ *in. high.*

66. 3. Mainwaring

In the inside, in the cup, is a raised medallion of silver-gilt containing a figure of St. Margaret holding a cross and a book, and trampling the dragon beneath her feet; the figure is flanked by two trees. The outline is engraved, and the champlevé background is filled in with green translucent enamel.

H. M.

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* Nagler's cut of the monogram is evidently copied from a hasty and careless transcript; the date, which in the original is plainly given 1526, being blundered and confused by the transcriber. The lines of the engraving were never intended to be filled with niello, being far too minute and delicate for this species of work.

60. 18.

648 A Silver-gilt Bowl, or Drinking Cup—*Swiss Gothic work, dated* 1453—$6\frac{1}{2}$ *in. diam.* by $1\frac{5}{8}$ *in. high*

An inscription under the foot of this quaint and interesting Gothic cup runs as follows:—"Herman Hirtz ellabt zum Uhri ano 1453." It is evident, however, that it was engraved on the cup at a more recent period than is here indicated, as the characters are of the 16th or 17th century; but the style of the piece agrees in every respect with that of the period stated, and there is no reason to doubt the genuineness of the inscription, which apparently records the name of the donor and date of the gift of this cup to some guild or corportion of the Canton of Uri. The shape is that of a shallow bowl or *patera*, it is ornamented on the inner surface en repoussé in low relief, with large conventionalised roses, with heart-shaped leaves and small berries in the interspaces. In the centre of the bowl is a raised medallion surrounded with a battlemented gallery, with a statuette of a stag couchant, with a cross betwixt its horns (the stag of St. Hubert) in full relief posed upon it. On one side of the bowl, projecting from the margin at right angles, is affixed a trefoil-shaped handle, adorned with elegant openwork Gothic foliage.

H. M.

Harding

72. 9.

649 A Statuette of a Stag, in silver-gilt, standing on an oval moulded base or pedestal set with facet-cut jewels—*extreme height to the tip of the horns* 1 *ft.* 9 *in., length of base* $11\frac{3}{4}$ *in., width of base* $7\frac{7}{8}$ *in.*

Goldschmidt

Round the neck of the animal is a collar decorated with rosettes, strapwork, &c., from which in front hangs by a chain an oval plaque with the arms of the Archduke Ferdinand ?, brother of Charles V. ?, and King of Hungary. The head is loose, and may have been intended to serve as a species of drinking-cup in the same manner as the antique rhytons, whilst the body of the stag formed an ewer or wine flagon; the whole is executed en repoussé or hammered work, and must have necessitated the most skilful soldering. This quaint specimen of ancient plate was evidently destined to be used as an ornament to the dressoir or dinner table on occasions of ceremony. Descriptions of similar pieces abound in ancient inventories; they were in their origin generally gifts to guilds or corporate bodies. The present specimen was formerly the property of the city of Basle in Switzerland, and was sold with the rest of the ancient plate in 1837. No record, however, exists of the particular circumstances attending its presentation; but supposing it really to to have been given by the Archduke Ferdinand, judging from the arms, it must have been after he had become King of Hungary and Bohemia (in 1527), and before he acquired the title of the King of the Romans

(1531).* In spite, however, of the apparently precise indications furnished by the armorial bearings, it is somewhat difficult to believe that the piece itself can be quite so ancient as the period denoted. The general style of the statuette rather seems to indicate the second half of the 16th century, whilst the base on which it stands is probably still more recent.

H. M.

650 A JUG OR TANKARD, in glazed earthenware, mounted in silver-gilt—*old English Elizabethan work, date* 1572—8 *in. high*

567.

The habit of decorating common glazed earthenware pots with costly artistic mountings of silver seems almost peculiar to England, and especially to the Elizabethan age. The present specimen is one of the most perfect and beautiful of its kind now extant.

The body of the jug is globular in shape, ornamented with oblique flutings, and the ware itself is marbled with white and brown clay "slip" and covered with a brilliant vitreous glaze. As a specimen of old English glazed earthenware it is probably unique. The silver mountings of the foot, handle, neck, and hemispherical cover are richly ornamented with strapwork, terminal figures, and satyrs' masks, cherubs' heads, groups of fruit and flowers, engraved diapered arabesques, &c., in the usual style of Elizabethan goldsmith's work. On the silver mount at the top of the handle is the monogram HR, doubtless that of the possessor. The hall marks are the church text, or black letter P, and the lion passant, indicating the year 1572.

H. M.

Vide Illustration

Philpot

651 A LARGE KNIFE, with broad spatula-shaped blade, probably the serving knife of an "ecuyer tranchant"—*German work, circa* 1480—*entire length of the knife* 16½ *in.*

87. 3.

Bourgeois

The mass of the hilt is of ivory, but is bound round with a framework or fileting of engraved brass; at the summit or pommel is a small figure in full relief of a couchant lion; on each side the hilt is divided into two small panels by a transverse band of brass, in the centre of which is engraved a heart. The upper compartment of one side is

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* "Ferdinand was Archduke of Austria in 1521, Count of Tyrol in 1522, King of Hungary and Bohemia in 1527, King of the Romans in 1531. In the arms the lion of Bohemia and the cross of Hungary support the crown of the latter country, and not that of Charlemagne, which would have denoted the dignity of the King of the Romans, whilst the archducal crown supports the arms of Austria and the red eagle of the Tyrol, the blue and gold bands of Burgandy occupying the lower part of the shield."—Memorandum in Mr. Magniac's possession.

filled in with a standing figure of apparently a middle-aged man in costume of the 15th century, holding in his right hand a fleur-de-lys, and with the other grasping the hilt of his sword; the corresponding figure on the opposite side is a lady, also apparently of middle age, in like manner holding a fleur-de-lys; the lower panel on the same side contains a nude female figure, probably Venus, holding up a rose, and on the opposite side to correspond, a standing figure of a young man dressed in a tabard and holding up his hand; the brass fileting is engraved with scroll-work, and the narrow side of the hilt has a running foliated ribbon scroll in carved ivory.

H. M.

215. 5. ~~652~~ A Serving-knife, of similar shape to the preceding—*German work, circa* 1570—15½ *in. long*

The hilt is in massive gilt copper, exquisitely chiselled with strap-work ornament, terminal figures, cornucopiæ, &c,, and inlaid on each side with two small panels of minute chequered mosaic of ivory and dark-coloured wood.

H. M. Gurney

653 A Coffer-lock and Key, in chiselled iron—*French flamboyant Gothic, circa* 1480—10 *in.* by 7¾ *in.*

61. 19. This fine specimen of Gothic metal-work was in all probality a "pièce de maîtrise," or special work, of a master locksmith. In the centre division a projecting canopy, decorated with openwork tracery, flying buttresses, and numerous small pinnacles, surmounts a rood or group of the Crucifixion, beneath which is a small statuette of a sainted pilgrim, probably St. James. The flat surface of the lock is broken by four boldly projecting buttresses crowned by pinnacles, and the outer spaces are filled with panels of the most elaborate flamboyant perforated tracery of varied patterns. The key is decorated with openwork tracery in the style of the lock, and is a genuine 15th century example of a type reproduced with little variation by the French locksmith, down to the 18th century even. Both lock and key are beautifully engraved on wood in 'Choice Examples of Art Workmanship,' &c.

H. M. Harding

Exhibited at the Society of Arts Exhibition, 1850

115. 10. 654 A Pair of Fire-dogs, in brass or latten—*Flemish transitional Gothic work, circa* 1500–20—*height of each* 3 *ft.* 3 *in.*

These utensils were probably manufactured in some one of the great Flemish cities, Bruges, Ghent, or Antwerp. The massive upright stems are baluster-shaped, elaborately moulded and decorated with leaf-work, sunk flutings, arabesques, &c.; they rest on claw feet invested with acanthus foliage of semi-Gothic character, and the spaces between the two feet are filled in with Gothic cusps ending in strawberry-leaf ornaments. The upright stems are each surmounted by an eagle in full relief; they are of careful and highly-finished execution, and especially interesting from their characteristic transitional style.

H. M. Durlacher.

655 A Pair of Italian Cressets, of brass or latten, pierced and chased with figures of boys, masks and arabesques, the upper part formed as a battlement, with turrets for holding candles —16*th century*

656 A Large Circular Brass Lantern, the top pierced, and engraved horn panels

657 An Old German Hanging Brass Sanctuary Chandelier, of Gothic design, with figures of saints, and pinnacles in the centre, and branches for six lights, surmounted by a Phœnix

658 An Old German Table Clock, by Johann Saÿller, Ulm, in square brass case, the corners chased with scrolls, surmounted by a crown-shaped ornament

CHAMPLEVÉ ENAMELS PREVIOUS TO THE 16TH CENTURY.

659 A Pair of Early German Plaques, representing a centaur drawing a bow, a dog at his side, and the Archangel Michael 4 *in.* by 4 *in.*

660 A Navicula or Incense Vessel, boat-shaped, with gilt-metal foliage on ground of dark-blue enamel on the lid, and band of dark-blue enamel on the sides, on small foot inlaid with blue enamels—$2\frac{1}{4}$ *in. high* by 8 *in. long*

661 A Small Pricket Candlestick, of very early enamel, enamelled in leaf, and square-shaped compartments with ornaments in blue, green, and red—$3\frac{7}{8}$ *in. high*

662 A Candlestick, with hexagonal foot, with as many shields of arms and supporters on blue enamelled ground, surmounted by a tall hexagonal pricket—11 *in. high*

663 A Metal-gilt Censer, the lower part with band of scroll, and star-shaped ornaments of champlevé enamel in colours, the lid perforated and partly enamelled, suspended by chains from a round enamelled cone—7 *in. high*

126.

664 An Early Chasse of Engraved Metal-gilt, the front of champlevé enamel, with five half-length figures of angels of engraved metal-gilt, in circular medallions on white ground, in borders of blue enamel: on the reverse, six figures of saints in high relief, enamelled in colours, and numerous polished stones; whole length figures of angels, in borders of dark-blue enamel—9 *in.* by 8 *in.* Harding

14. 14.

665 A Small Quatrefoil Plaque, with an angel in colours, and waved blue border—$3\frac{1}{8}$ *in.* by $3\frac{1}{4}$ *in.* McLean

CARVINGS IN IVORY.

147.

666 An Ivory Comb, carved on each side with three subjects, illustrating the Life of Christ, under trefoil arches, the corners carved on each side with a double pointed arch—*French*, 15*th century* Goldschmidt

77. 14.

667 A Diptych, carved with Christ's entry into Jerusalem, the Betrayal, the Last Supper, and the Crucifixion, in high relief, under Gothic arcades, mounted with silver—*German*, 15*th century*—$4\frac{3}{4}$ *in. high* by 6 *in. long* Litchfield

52. 10.

668 An Ivory Handle, for a couteau de chasse, with a spiral frieze, elaborately carved with amorini, stags, dogs, and other animals, and arabesque foliage in bold relief, surmounted by a group of dogs attacking a bear, engraved with the Royal Arms of France, and monogram CE.; the guard formed as stags' heads—6 *in. long* Stern

25. 4.

669 A Carved Bust of a King, with forked beard, and crown on his head, and furred cloak—12*th century*—*on granite pedestal* —$4\frac{1}{4}$ *in. high* McLean

6. 6.

670 A Carved Bust of a King, with beard and moustache, crowned, at the back of his head hangs a plated kerchief—12*th century* —*on similar pedestal*—$3\frac{3}{4}$ *in. high* Leman

20. 9. 6

671 A Steel Knife, the handle formed of a carved ivory figure of Mars, holding a sword and shield; and a Fork, with a draped figure of Diana—in boxwood sheath, carved with scriptural subjects—17*th century*—$11\frac{1}{4}$ *in. long* Harding

672 An Ivory Tankard, carved in high relief with a combat of mounted warriors, in silver-gilt mounting, set with stones and Venetian enamel flowers, the cover surmounted by an ivory group of two men fighting, the handle of silver-gilt, formed as terminal figure of a boy—17*th century*—15 *in. high* Stern

673 A Long Shoe-horn, engraved with six subjects illustrating the Parable of the Prodigal Son, in compartments—*dated* 1600—*German*—23 *in. high* Harding

674 A Square Measuring-rod, of wood, inlaid with figures, animals, and buildings of engraved and partly coloured ivory, and mother-o'-pearl—the rod is 26 *in. long*, divided into equal lengths of $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, &c.—*dated* 1592 Do.

675 A Circular Fluted Ivory Cup, carved with eight figures of cupids, emblematical of the Arts and Sciences, in high relief, the handles formed as female busts, terminating in scroll foliage, by Fiammingo—$2\frac{3}{4}$ *in. high* Stern

676 Group of St. George and the Dragon: in his left hand he grasps the dragon's neck, and with the sword in his right pierces him through. The monster is standing on a half-demolished human figure, one of whose legs hangs below on to a lower platform, which two dragonettes are gnawing—15*th century*—4 *in. high* Willcox

677 A Spoon, with long pear-shaped bowl and twisted stem, on the end of which is a shell—$9\frac{1}{4}$ *in. long* Francks.

678 A Spoon, with pear-shaped bowl, short stem formed as an eagle —$6\frac{1}{2}$ *in. long* Goldschmidt

679 A Spoon, with shell-shaped bowl, the stem formed of intertwined dolphins, on the bowl is a tortoise—6 *in. long* Gurney

680 A Spoon, with plain bowl, the hand carved with St. George and the Dragon, the Princess with clasped hands awaits the results under a tree—5 *in. long* Do.

681 A Figure of Pan, seated on a rock, holding a wine cup and pipe —$2\frac{7}{8}$ *in. high* Williams

94. 10. 682 A Warder's Horn, the mouth-piece carved in form of wild boar's head, the centre carved on one side with a man drawing a bow, and dogs pursuing a boar and a stag, the other side is carved with birds and reptiles—*German, 16th century*—19 *in. long* Rathbone

57. 15. 683 A Warder's Horn, in shape of a Fish, the centre carved with the Rape of Helen in a medallion, and border of animals and arabesques, a grotesque mask and scrolls on the reverse—27 *in. long* Goodhart.

15. 15. 684 A Statuette of a Roman Warrior, holding a spear—7½ *in. high* Do.

6. 6. 685 A Male Peasant with a Jug and Pipe; and a Female Peasant—a pair of reliefs, in oval wood frames carved with arabesque ornaments—*Flemish* Do

45. 3. 686 A Small Hanging Shelf, with eight old Italian ivory pilasters, carved with terminal male and female figures, and grotesque masks—16 *in. wide* Durlacher.

VENETIAN GLASS.

8. 8. 687 A Flattened Oval Bottle, of opaque white, splashed with turquoise, dark-blue and gold avanturine—6¼ *in. high* Cope

1. 1. 688 A Spherical Bottle, of dark blue, splashed with white, and three white bosses—5 *in. high* Mainwaring

2. 5. 689 A Small Blue Bottle, with two handles and long neck, partly gilt—4¼ *in. high*; and a brown glass jug, encircled by spiral knotted white lines, plain handle—4¾ *in. high* Radley

22. 1. 690 A Mug, with white pearled vertical stripes crossing blue lines, the lozenges between gilt, on wide foot formed of an inverted tazza—7½ *in. diam.* by 6 *in. high* Durlacher

4. 4. 691 A Cylindrical Beaker, with blue, white, and red spiral stripes—6½ *in. high* Stern

4. 14. 6 692 An Opaque White Cylindrical Bottle, painted with a man and woman, and flowers—4⅝ *in. high* Harding

4. 14. 6 693 A Cylindrical Bottle, painted with flowers and bands of Persian-pattern ornament, with metal-gilt stopper—5⅛ *in. high* Stern

7. 17. 6 694 A Violet-coloured Cup, ribbed, and painted with white scrolls and small yellow flowers—3⅛ *in. high* Durlacher

2. 695 A Blue Cup, with waved gold belts—2¼ *in. high;* and a white Schmaltz cup, matted in colours—1⅜ *in. high* Quilter

13. 13. 696 Two Specimens of Fruit, of the citron kind, coloured yellow, with green leaves and stalks, curved for suspension
697 Two Ditto; and a pear-shaped fruit, coloured green and blue Harding

17. 17. 698 A Green Seau, with swing handle, and bosses in relief, a shield of arms supported by two unicorns, and other ornaments in gold—4½ *in. high* by 5¾ *in. diam.* Durlacher

4. 14. 6 699 A Blue Glass Vase, embossed body, with gold lines crossing each other—6½ *in. high* Stern.

10. 10. 700 A Fluted Blue Glass Bowl, with yellow scroll handles, crested with white, and yellow edge—2¼ *in. high* by 5¼ *in. diam.* Mainwaring

10. 10. 701 A Ribbed Bowl, of blue glass, with pearled and jewelled border —6⅛ *in. diam.* Durlacher

2. 702 A Pair of Blue Gourd-shaped Bottles, partly fluted—3⅜ *in. high* Smith.

2. 12. 6 703 The Stem and Foot of a Green Mediæval Drinking-glass, with bosses in relief—*probably Venetian—from being buried in the earth it has become irridescent*—1⅞ *in. high* Quilter

3. 13. 6 704 A Vitro di Trina Gourd-shaped Bottle, with two bulbs of spiral white lines—6½ *in. high;* and an oviform crinkled vase, with white interlaced spiral ornaments, on stem and foot—7 *in. high* Durlacher

4. 14. 6 705 A Vase, of blue glass, with white vertical interlaced stripes—5¾ *in. high;* and a tazza, with interlacing spiral white lines and bubbles of air in the interstices—3⅛ *in. high* by 5¾ *in. diam.* Goodhart

12. 12. 706 A Bouquetiere, with globular body, with vertical ribs of lace-work in relief, twisted tubular neck, curved outwards at an angle—10 *in. high* Durlacher.

1. 1. 707 A Large Bowl, with spreading edge, of spiral opaque white canes, on bulb stem and foot—6¾ *in. high* by 11¼ *in. diam.* Goodhart

2. 15. 708 A Cylindrical Goblet, on stem and foot, with opaque white spiral canes—7⅜ *in. high* Do.

26. 5. 709 A Drinking-cup, in form of a hunting-horn, with opaque white stripes, mounted with silver at each end, the cover engraved with coat-of-arms and owner's name—18 *in. long* Gottschalk

2. 12. 6 710 A Tall Cylindrical Beaker, with canes of opaque white twisted threads crossing each other—11¼ *in.* Stanesby

2. 711 A Circular Dish, with canes of opaque white, in three patterns, alternating, in rays from the centre—10⅜ *in. diam.* Durlacher

2. 2. 712 A Tazza, with opaque white canes of two patterns radiating from the centre—9⅜ *in. diam.* Do.

1. 11. 6 713 Two Small Lace-work Wine-glasses, on ribbed stems—4¼ *in. high* Stanesby

714 A Fork, with three prongs and twisted handle, ending in a bird's head—8¾ *in. long*

1. 715 A Small Bowl, with opaque white stripes—4 *in. diam.*; and a small bowl, with pink and white canes of spiral threads—3¼ *in. diam.—imperfect* Quilter

2. 716 A Beaker, with spiral yellow, blue and white vertical stripes—4 *in. high* Do.

ARMS AND ARMOUR.

7. 7. 717 A Swept-hilted Rapier—*German, 16th century* Gottschalk

8. 8. 718 A Spanish Rapier, with open cup hilt, with four bars, and two shells beneath, wolf mark and armourer's mark on blade Do.

9. 19. 6 719 A Swept-hilted Rapier, with three rings and curved quillons, and original grip, with fluted pommel Willcox

11. 11. 720 Another, with straight quillons, fluted pommel, the blade engraved with I. H. S. Do.

8. 18. 6 721 A Rapier, with five rings, and faceted pommel—*Spanish, late 16th century* Reynolds

19. 8. 6 722 A Cup-hilted Spanish Rapier, with repoussé shell and scroll ornament on the cup, and inscription on blade Marmaring

15. 15. 723 A RAPIER, with pierced shell guard, straight quillons, and faceted pommel, inscription on blade Gottschalk

10. 10. 724 A RAPIER, with three rings and shell guard, inscription on blade Do.

17. 17. 725 A RAPIER, with swept hilt, fluted inner shell guard, and corded pommel Mainwaring

1. 11. 6 726 A SWORD, with swept hilt, straight quillons, and back-edged blade Gottschalk

8. 18. 6 727 A SWEPT-HILTED ENGLISH RAPIER—*16th century* Mainwaring

18. 7. 6 728 A MAINGAUCHE, with semicircular hilt, with circular medallions, chased with two figures at sword and dagger fence, and scrolls on gold ground, fitted with Colichemarde blade Willeon

10. 10. 729 A MAINGAUCHE, with triangular hilt of gilt scrolls and straight quillons Do.

22. 1. 730 ANOTHER, with richly pierced triangular hilt, twisted and curved quillons, and with original grip Stern

5 5. 10. 731 AN ELIZABETHAN DOUBLE-BARRELLED PISTOL, with double wheel lock, engraved with Imperial eagle, and ball-shaped butt, the lock and barrel richly engraved with arabesque ornament on gilt ground, and a Tudor female figure on the barrel, the stock inlaid with engraved ivory, and with perforated steel trigger-guard Dunthorne

26. 5. 732 A CIRCULAR SHIELD, of plain steel, with four conical bosses and spiked rosette, with foliage ornament in the centre—25 *in. diam.* McLean

65. 2. 733 A WHEEL-LOCK ARQUEBUS, the stock and butt richly inlaid with arabesque ornaments, animals, and hunting scenes of engraved ivory, with gilt fret covering to lock—*German* Stern

2 10. — 734 A WHEEL-LOCK ARQUEBUS, with snaphaunce lock finely chased with an archer slaying a dragon, mask and arabesque foliage in relief on gold ground, and hammer formed as a dragon, the butt inlaid with ivory plaques, carved with Diana and Actæon, hunting subjects, fruit, and monogram M. M., a plaque, carved with Hebe, forming the sliding lid of winch box, the fastening of which is regulated by pressing the nipple of the figure of Hebe, the stock carved and inlaid with ivory plaques carved with cherubs, hunting scenes, fruit, and other ornaments—*German*, 17*th century* Duveen

47. 5. 735 A Wheel-lock Fowling-piece, the butt and stock ornamented with chiselled and pierced steel foliage and figures, with spirally fluted barrel, bearing the name of *Lazarino Cominazzo* Duveen

74. 11. 736 An Arbaleste, or crossbow, inlaid with ivory, engraved with Diana and other classical figures, hunting subjects, scrolls and other ornaments, the trigger-guard richly engraved—*German*, 15*th century* Dunthorne

10. 10. 737 A Steel Mace, the head formed of seven flanges, the handle embossed with monsters Benton

19. 19. 738 A Martel de Fer, with twisted wood handle, mounted at each end with finely chased and pierced metal scrolls, on gold ground Duveen

20. 739 A Boy's Halberd, with wheel-lock pistol towards the end, the butt partly inlaid with engraved ivory and mother-o'-pearl—*circa* 1640 Coureau

17. 17. 740 An Elizabethan Halberd, with spike of unusual length, the blade pierced and engraved and damascened with gold Goldschmidt

12. 10. 6 741 A Partisan, damascened with the Imperial eagle and arms, and with arabesques in gold—*German* Stern

65. 2. 742 An Engraved and Gilt Elizabethan Halberd, with pierced blade: the centre removes and forms a wheel-lock gun, the stock inlaid with engraved ivory Harding

45. 3. 743 A Peascod Breastplate, with gussets, with vertical bands richly engraved with trophies and figures in medallions, monogram C.C. surmounted by a crown, and arabesques on gold ground, and with original lining—*circa* 1600 Mainwaring

30. 10. 744 A Cockscomb Morion, the head-piece engraved with trellis bands, with trophies of arms, &c., in the lozenges, the comb engraved with strap ornament and figures of boys in quatre-foil medallions, on gilt ground—*French*, 16*th century* Whawell

63. 745 A Demi-Chanfron, with engraved bands of trophies, figures, and ornaments, on gold ground, and with serrated ridge down the centre Do.

746 A PAIR OF HOLSTER PISTOLS, mounted in chiselled steel—*Italian work, 17th century*—21¼ *in. long*

101. 17.

These beautiful weapons are unmatchable specimens of the Lombard armourer's art, of the period verging towards its decline. They were in all probability executed at Brescia, some time during the second half of the 17th century. The barrels, the lower parts of which are elegantly moulded or fluted, bear the well-known signature of Lazarino Cominazzo, a famous Lombard gunsmith of that time; but the locks, pommels, and other mounts, though doubtless executed in Italy, are quite in the style of the Frenchman Jean Berain, who, in his earliest time, was celebrated as a designer of gun furniture. They differ from the usual character of the mounts of the Cominazzo pistols in a greater largeness and freedom of style in the admirably chiselled scroll ornaments. It is well known that Cominazzo was not the artist armourer, the locks of pistols fitted with his barrels being frequently signed by others.

H. M.

Vide Illustration

747 A SPANISH TILTING SUIT, of polished steel, with vertical bands of engraved scroll and other ornament: consisting of helmet, gorget, breast-plate, with passe-guard, back-plate, pauldron, vambraces and rerebraces, tassets, cuishes and greaves, and mail skirt—with tilting pieces: consisting of volant piece, screwed on to breast-plate, elbow-piece and mitten gauntlet, lance-rest, and on the left side of breast-plate a manteau d'armes, richly engraved with figures, arabesques, &c., and with re-enforcing trellis bars—*with the exception of the back-plate, the whole of one piece—circa* 1550; and a lance—on carved oak stand

861.

Do.

748 A SUIT OF ENGLISH STEEL ARMOUR, studded with brass nails: consisting of close helmet, gorget, breast and back plates, laminated garde-de-reines, tassets, vambraces and rerebraces, mitten gauntlets, cuishes, greaves, and solerets and a lance—on similar stand

199. 10.

Coureau

OLD FRENCH CARVED WOOD AND OTHER FURNITURE.

22. 1. 749 A Louis XIV. Oak Armoire, with folding doors, the panels carved with shells and other ornaments in low relief, and similar decoration above—*about* 8 *ft. high* Radley

27. 6. 750 A Walnut-wood Easy-chair, carved with scrolls and foliage, the back and seat covered with point de St. Cyr, representing a boar-hunt and a stag-hunt, in borders of fruit and flowers Mellier

17. 17. 751 A Louis XIV. Arm-chair, of walnut-wood, with carved arms, legs, and stretcher, the back and seat covered with old French needlework, with figures and animals in landscapes Goodhart.

24. 3. 752 A Pair of Louis XV. Walnut-wood Chairs, with openwork backs, carved with wheat-ears, wreaths of flowers, and scrolls Clarke

17. 17. 753 A Louis XV. Music-chair, with low back, carved with scrolls, the back covered with needlework Goodhart

126. 754 A Two-leaved Screen, covered with panels of old English needlework, illustrating the meeting of Isaac and Rebecca, and five other subjects from Scripture, with inscriptions at the top of each panel Do.

28. 7. 755 A Glastonbury Oak Arm-chair, carved with baskets of fruit, birds, foliage, and fish, open rail back, surmounted by two figures of lions holding shields Johnson

36. 15. 756 An Oval Table, of brass, with shaped border, engraved with arabesques, scroll foliage and buildings, on massive brass stem and tripod—*French, early 17th century* Philpot.

63. 757 A Shaped Oval Marqueterie Table, of walnut-wood, inlaid with figures of a harlequin and a girl, monogram surmounted by a crown, and date 1750, in ivory, mother-o'-pearl, and coloured woods—on walnut-wood tripod, carved with scroll ornaments, and claw feet Davis

29. 8. 758 A Glass, in frame of nearly similar design, surmounted by a group of angels holding a mitre Seligmann

End of Sixth Day's Sale.

Seventh Day's Sale.

On MONDAY, JULY 11, 1892,

AT ONE O'CLOCK PRECISELY.

CARVINGS IN BOXWOOD, HONE-STONE, &c.

5. 5. 771 HEAD OF A SATYR, carved in boxwood—on terminal black wood pedestal, with claw feet—*Italian* Stainton

14. 14. 772 A PAIR OF NUT-CRACKERS, formed as a grotesque terminal figure, surmounted by a monkey, the lower part carved with a lion's mask and fruit—*Italian* Harding

7. 17. 6 773 AN OBLONG BOXWOOD CASKET, carved with rose foliage and flowers in compartments in high relief, and initials T. H.: steel lock and key—3½ *in.* by 7⅛ *in.* Willcox

6. 774 A LARGE WOODEN TANKARD AND COVER, of cylindrical form, the body carved with whole-length figures of Moses, David, and other Scriptural personages under circular arches, the lid is carved with the Adoration of the Shepherds, the handle carved with scrolls—*German*, 16*th century*—9¼ *in. high* Do.

1. 15. 775 A CARVED BOXWOOD SHEATH FOR KNIFE AND FORK, carved with Scriptural subjects in eight compartments, and engraved with a long German inscription—16*th century* Courlon

44. 2. 776 AN OBLONG BOXWOOD CASKET, with rounded lid, the sides and ends carved with allegorical figures and buildings in high relief, in borders of arabesques and scrolls, and with four reclining allegorical figures in compartments on the lid—mounted with metal-gilt—*German work*, 17*th century*—5 *in. high*, 8 *in. long* Goldschmidt

777 A Large Boxwood Plaque, the foreground carved with an equestrian combat in high relief, in the background is a fortress and a camp, and a skirmish of cavalry—17*th century*—10 *in.* by 14 *in.*—*in ebony frame*

778 A Boxwood Figure of a Soldier in Armour, his right hand grasping a spear—*German*, 17*th century*—12¾ *in. high*

779 A Campana-shaped Boxwood Vase and Cover, the centre carved with the Rape of the Sabines, a composition of numerous figures in high relief, the handles formed as scrolls and terminal female figures, the lower part fluted and carved with foliage, the cover surmounted by a Roman Emperor—on circular pedestal of rosso antico, with tritons in low relief, and plinth and cap of Egyptian porphyry—14¼ *in. high*

780 A Cross of Cedar-wood, on pedestal of Gothic architectural design in three tiers, elaborately carved with fifty-two subjects from the Life of Christ, after Albert Durer, in borders of Gothic ornament—on metal-gilt stand and hexafoil foot, pierced and decorated with six raised lozenge-shaped ornaments of coloured enamel: on the stand is an old paper, inscribed, "Ce chef-d'œuvre a été commandé par Maximilian 1er d'Autriche et devait être .... à sa sainteté par Marguerite sa fille, pour l'église de...., dont Jules II. jettait les fondemens en 1500. Cette croix est connue à Anvers, à Malines et à Paris sous la dénomination de Croix Maximilienne"—13 *in. high*

781 An Oblong Coffer, carved in boxwood, with lock, &c., in silver-gilt—*German or Swiss, first half of* 15*th century*—5⅛ *in. long*, 3¼ *in. wide*, 2⅛ *in. high*

This most elegant little coffret, evidently a love-gift, is of the usual oblong shape, ornamented with sunk panels, containing carvings. These panels are eight in number, viz. two in front, two behind (which are blank) two on the lid, and one at each end; at each angle of the box is a small attached spiral-twisted shaft, with moulded cap and base in silver-gilt, and the lock is ornamented with an applied branch of Gothic foliage, combined with two dragons delicately chiselled in high relief. The carvings consist of figures in elegant fifteenth century

costumes, and animals on a background of Gothic foliage, which is perforated, disclosing an under lining of silk, red and green in the alternate compartments; each subject is accompanied with a large label scroll, with an inscription in black-letter characters in relief. On the cover, where the subject appears to commence, the two panels are respectively occupied with a lady and a young gentleman, her lover; the latter kneels on one knee, and on the label scroll, which he holds, are the disconnected letters, D. D. L. G. L. G. S. The lady is seated; she holds a wedding ring in her left hand, and in the other a heart, which she is rubbing on a large tablet studded with points, held on her knee (evidently a rasp or grater) and one corner of which is inserted in the mouth of a mortar with a pestle in it; on the label scroll above her head are the letters D. H. D. M. L. P.

In the compartments in front are respectively a lady (apparently middle-aged) seated, wearing a turban and holding a scroll inscribed, "als narr" (like a fool), and a hideous ape or wild man pointing to the lady and looking at his own face in a mirror with the motto, "Ich harr" (I wait); underneath the lock-plate is a small label scroll with the initials F. A. T., probably those of the donor or proprietor.

At one end is a unicorn couchant, its head hanging down, the huge horn on its head pointed downwards and touching the ground, with the initials A. A. G. D. W. G. At the other end an eagle, standing on a rock, holding the letter D in its beak; a coney is timidly looking out of the mouth of its burrow beneath the eagle's claws.

H. M.

Purchased at the sale of M. Coutereau's Collection in Paris

194. 5. 782 A Small Carved Boxwood Coffer, with silver lock and hinges—*German or Swiss work, first half of 15th century*—$3\frac{1}{8}$ *in. long,* $2\frac{1}{4}$ *in. wide,* 2 *in. high* Salting

This charming little coffret is evidently of the same period, and to all appearance by the same hand, as the previous one. The panels are here only five in number, each occupying the entire side of the box. It was probably made as a case for a single jewel presented as a love-gift. On the lid, the subject, pierced through as in the previous specimen, is a lady seated before whom a stag is standing; the lady is evidently supposed to be addressing the beast, which replies to her; over both figures are large label scrolls filled with initials as before. In front is a blind man led by a dog. At the back is a hound chasing a hart, and at one end a mastiff running after a greyhound. Each of these relievi is accompanied with a similar disconnected inscription. At the other end of the box is a silver enamelled shield, party per pale, argent and sable, suspended by a cord from elegantly interlaced branches and tree stems. The minute scale of the inscriptions renders it very difficult to copy them correctly; and even if faithfully transcribed, it would probably at the present day, from the changes in orthography that must have taken place, be quite impossible to construe them rightly. This casket was

purchased many years ago at Basle, and a supposed explanation of the inscription in MS. by some previous possessor was enclosed within it. It is as follows:—"Geneveva uns nim Gesucht van den fond verfolgte die lieb trift in syn ryck. Anno den 2 ten Dezember 1414 (or 1514?) syn end Joh Henrich Van de Lyr abt zu Uhri, und das kastchen ist in Basle verfertigt."

Unfortunately, it is quite impossible to extract the foregoing circumstantial information from the inscription actually on the box; the lady with the stag is obviously not intended for St. Genevieve, whilst that it was made in Basle, and belonged to Jean Heinrich Van de Leer, a curate of Uri, is most probably a mere romance. It is all but certain, indeed, that this little casket is now the only evidence of the lives and loves of its original possessors.

H. M.

Exhibited at the Society of Arts Exhibition, 1850

783 A Hilt of a Dagger or Hunting Knife, in carved boxwood—*Flemish work, end of the 15th or beginning of the 16th century* —4½ *in. long*

64. 1.

It is difficult to describe the design of this exquisite specimen of wood-carving in miniature; it belongs to a class of works of more than Chinese minuteness, evidently executed as "tours de force," and of which the well-known rosary beads are perhaps more familiar types.

The hilt is oval in section, and on each of the wider sides or faces are two elaborate sunk niches, each containing a small statuette of a saint standing on a pedestal, and surmounted with a canopy richly carved in open work; on one side these figures are St. Anthony and St. Roch, and on the other St. Anne holding the Virgin and the infant Saviour on her knees, and St. Christopher. On a sunk band or fillet on each of the narrow sides or edges is the Flemish motto, "Myn leven lanck" ("my life long") in church text.

Goldschmidt

H.M.

784 The Decollation of St. John the Baptist, the daughter of Herodias receiving the head in a charger; an alto-relievo, in German hone-stone—*Nuremberg or Augsburg work, circa* 1550 —12 *in. square*

136. 10.

Bourgeois

The background is filled with numerous figures representing other actions or episodes of the story and elaborate architecture of the German Renaissance style. In the middle distance Herod is seen seated on his throne, surrounded by courtiers and councillors, who are apparently awaiting the event, and in a plane still further removed is the king seated at table with the women, the head in a charger before him. The costumes of the executioner and of the courtiers are surcharged with the most elaborate arabesques and foliated ornaments, as is also the architecture. The various details are elaborately picked out in gold.

H. M.

Purchased at the sale of M. Roussel's Collection, 1848

3. 3.

785 The Power of Music, a relief in stone, carved with a group of an abbot seated, and ten other figures, some with musical instruments, one of whom bears a scroll inscribed, "Veni Creator Spiritus"—*in gilt glazed frame*

Warndorfer

OBJECTS OF ECCLESIASTICAL USE, CHIEFLY OF GOLDSMITHS' WORK.

73. 10.

786 A Reliquary, in rock crystal, mounted in silver-gilt—*French or German? "Gothic," circa* 1400—12½ *in. high; cup* 3¾ *in. diam.*

The reliquary consists of a cylindrical twelve-sided cup in crystal, with a dome-shaped cover of the same material. This is mounted on a tall stem, which has a wide base and a knop in the centre, also of crystal. The mounts are formed by bands of open-work quatrefoils, enclosed betwixt slender moulded fillets. From the summit of the cover rises a short quadrangular conical turret or spire, terminated by a chased finial.

H. M.

Durlacher

Vide Illustration

110. 5.

787 A Turret-shaped Crismatory, in silver-gilt—*German Gothic, circa* 1340—7½ *in. high*

Stern.

A slender octagonal turret surmounted by a low conical spire, supported on a short moulded stem, which expands again to a wide base, are the main features of this beautiful little utensil. It is strictly architectural in design, and might literally serve as a model for a stone turret or projecting tourelle; at each angle of the octagon is a slender diagonal buttress, rising from the base to the battlemented cornice, and finishing immediately under it with a pinnacle. The turret is divided into two unequal stages by a dripped stringcourse, marking the division of the movable cover, which slides on to the lower part like the lid of a pen-case. The panels or wall-spaces are filled in with simulated Gothic windows with mullions and tracery. In the lower portion, which is three times the length of the upper one, the window is divided in two by a cross transom; the windows in both divisions are surmounted by elegant triangular crocketed canopies. Affixed on two opposite sides in the upper part are circular tubes, in the semblance of projecting turrets, crowned with cornice and battlements; these are intended to hold cords, which, when passed through them, served to suspend or carry the flask.

730 731 732

The sacramental oils, three in number, were generally kept in small separate phials, placed within a silver vase in three divisions. Several of these chrismatories are extant; they usually form a cluster of three simulated turrets. (See specimen in the South Kensington Museum, No. 7243.) The use of the present flask, however, most likely, was to contain one of the phials, perhaps that of the oleum infirmorum for extreme unction, especially when carried out for use by the priest.

H. M.

It was purchased in Paris at the sale of M. Préaux, January 1850, *and is engraved in 'Choice Examples of Art Workmanship, &c.,'* 1851

Exhibited at the Society of Arts Exhibition, 1850

788 A Pair of Sacramental Cruets, Burettes, in silver, parcel gilt —*Flemish or German, first half of the 15th century*—9⅛ *in. high*

157. 10.

These beautiful cruets are of somewhat larger size than usual; they are octagonal in shape, mounted on tall chalice-like stems, with knops in the centres, studded with lozenge-shaped projecting bosses. The body of the cruets, the base and ogee dome-shaped hinged covers, are ornamented with highly wrought mouldings, and the covers are surmounted with chased finials. On the wide-spread base of each cruet is a circular appliqué medallion, grounded in red and blue enamels, bearing respectively the letters A and V (Aqua et Vinum).

H. M.

Exhibited at the Society of Arts Exhibition, 1850

Harding

789 An Octagonal Spire-shaped Pyx or Reliquary, in silver-gilt —*Flemish work, circa* 1480—15¼ *in.*

70. 7.

In its general features this beautiful specimen of ecclesiastical metal work consists of an octagonal box, supported on a tall stem, with a knop in the centre, and surmounted with a spire or canopy in several heights or divisions, richly adorned with detached pinnacles, gargoyles, crockets, finials, &c. The principal panels of the box or body contained small standing statuettes of saints under ogee-shaped canopies.

H. M.

Purchased at Liège

Vide Illustration

Durlacher

790 A Spire-shaped Monstrance or Pyx, in silver-gilt—*Flemish or German work, circa* 1400-50—16¼ *in. high*

120. 15.

The receptacle or body is formed by a cylindrical crystal tube or barrel, elevated on a tall octagonal stem surmounted by a crocketed spire, the beautiful crowning finial of which serves as a pedestal to a small statuette of a saint. The general style of the pure and beautiful "Gothic" architectural motives of this piece seems to denote the neighbourhood of Cologne as the place of its origin.

H. M.

Vide Illustration

Harding

89. 5. 791 A Large Hexagonal Spire-shaped Tabernacle or Pyx—22 *in. high, 6 in. diam. at widest part*

This effective piece is of three distinct periods, having evidently been reconstructed from the remains of two other pyxes or monstrances, during the 17th or early part of the last century. The base, stem, and knop are in copper-gilt, and on the base is an applied shield bearing the pellets of the Medici family; this portion was the lower part of a fine Florentine ciborio of the middle of the 15th century. The upper part of the tabernacle, which is in three heights or stages, is again of two different epochs and schools; the one Flemish or French, *circa* 1490, the other a debased Gothic style of the 17th century. The Flemish portion consists of a series of little openwork silver-gilt niches or tabernacles, containing statuettes of eleven of the Apostles and a group of the Crucifixion; these are arranged as panels in two heights, and are encased in a framing (of the later period) of elaborate shrine-work in silver, and in the upper division; the body or drum of that portion of the tabernacle is of the old Flemish work, and forms a hexagon ornamented with ogee canopies supported by small circular angle columns, each canopy surmounting a small statuette of a saint. This portion is finally surmounted by a crocketed spire of the recent period.

H. M.

An engraving on wood of this tabernacle will be found in 'Choice Examples of Art Workmanship, &c.'

Exhibited at the Society of Arts Exhibition, 1850

Vide Illustration Boore

99. 15. 792 A Spire-shaped Tabernacle, in silver, parcel gilt—*German Gothic work, circa* 1350—10⅞ *in. high*

This exquisite specimen of "Gothic" metal-work was probably intended simply as an aid for private devotion. It consists of a kind of lantern or tabernacle of quadrangular shape, the sides open, surmounted by a crocketed spire, which is finished by a crucifix; this tabernacle is supported on a tall slender octagonal stem, with a wide-spreading base and knop of the usual pattern, with projecting lozenge-shaped bosses, each of the open sides or panels is surmounted by a triangular crocketed canopy, and the angles are flanked by diagona buttresses terminating in pinnacles; within the tabernacle is a small statuette of the Virgin with the infant Saviour. Nothing can surpass the admirable purity of style and delicacy of execution of this beautiful object, which was doubtless made at Cologne, where, also, it was purchased from the representatives of the late Pierre Leven, of whose well-known collection it had long been a notable ornament.

H. M.

Vide Illustration Harding

794

793 A RELIQUARY, in rock-crystal, mounted in metal-gilt—*Flemish or French?* *15th century*—6½ *in. high*, 3¼ *in. long*

54. 12.

A quaint and original example, on a small scale, of a favourite type of reliquary, viz. that of a cylindrical tube or barrel of rock-crystal placed horizontally, each end encased in metal shrine and pinnacle work, and supported on four legs, which in this example are elegantly curved and gathered together by a knop so as to form a central pillar or stalk, separated again below the knop and forming the stand.

H. M.

Vide Illustration

Harding

794 A RELIQUARY, IN THE FORM OF A SANDALLED FOOT, in silver-gilt, set with jewels, &c.—*Swiss work, dated* 1470—9¼ *in. long*, 5½ *in. high*

794.

D°

The foot is silver, well and minutely modelled in beaten work, the toes executed with singular truth in the naturalistic style of Martin Schongauer, or the artists of the Van Eyck school. The sandal forms a covering for the greater part of the foot, leaving the toes only exposed; it is diapered all over with small gilded applied rosettes in relief, and bound round by several straps, which are profusely set with large jewels and glass pastes. In front, on the instep, is a raised circular medallion, containing a pane of glass, intended for the inspection of the relic formerly contained within; and above it is a large rosette in high relief of elegant foliage in gold set with pearls. On each side of the ankle also, the sandal is decorated with a large circular applied medallion, formed by a beautiful translucent cloisonné enamel of green, red, and white tints and gold filets, arranged in a floriated pattern, surrounded by zones of filagree work, and thickly set with seed pearls. Around the top, where the ankle is cut, the margin is surrounded by a band of jewels, crested with a raised openwork crown of strawberry leaves; this encloses a circular medallion carving (placed horizontally on the summit), representing in an excellent Gothic style, the Presentation in the Temple. Access to the interior of the foot is obtained in the sole of the sandal by a hinged door, which is ornamented on both sides by inscriptions varied with scroll ornaments, engraved or chiselled in low relief in large church-text characters. On the exterior the inscription is as follows:—In. tegmen. pes de innocentibus Sanctus Columbanus dedit"; and inside: "Osvaldus fecit hoc opus de voluntate Dei 1470 iar."

This celebrated reliquary was formerly in the treasury of the cathedral of Basle, and was obtained from a jeweller and antiquary in that city, who purchased it at the sale of the church property in 1834. This person is said to have taken out the most costly of the ancient jewels, which he resold to the chapter of the cathedral, and replaced them with the present ones. In the sixteenth century, at the period of the Reformation, the treasures of the cathedral of Basle were sequestrated by

the city authorities, and never afterwards restored to the church; but from time to time deputations from the government or municipality were formally directed to make inventories of the various objects, probably with the intention of converting them into specie in any moment of penury. "At length, in 1826, this treasure was conveyed, for greater security, to the Hotel de Ville, as the provisional stage towards its becoming public property, as was the case after the revolution of July 1830, the influence of which was strongly felt in Switzerland.

"The canton of Basle became divided, and the people of the country, having separated from the city, demanded their share of the church property, and obtained two-thirds of its treasures, which, on the 23rd May, 1834, were put up for sale to the highest bidder by a government in the greatest financial distress, and which had no respect for history or art." See Preface to a Catalogue of Specimens of Art (including the celebrated gold altar frontal of the Emperor Henri I., now in the museum of the Hotel de Cluny in Paris), from the treasury of Basle, exhibited in London by Colonel Theubert in 1842. As indicated by the inscriptions, this reliquary was made to contain a foot of one of the Innocents, given to the church by St. Columban, and was the work of one Oswald, not improbably an artificer of the city of Basle. St. Columban was one of the earliest promoters of Christianity in Helvetia; he was an Irishman, born in the province of Leinster towards the middle of the sixth century, and died at the famous monastery of Bobbio in Lombardy, which he founded, on the 21st November, 615. M. Didron, 'Manuel d'Orfèvrerie du Moyen-Age,' p. 27, gives a woodcut of a reliquary now in the Musée de Cluny, made to contain the foot of the Abbot St. Alard. He observes that, "Les reliquaires en forme de pied sont assez rares aujourd'hui; je ne me rappelle pas en avoir vu dans les églises que je connais en France: quant aux reliquaires en bras et en main, ils sont plus nombreux."

H. M.

There can be no doubt but that the present is by far the richest and most beautiful specimen of this type of reliquary now extant. It is well engraved in Shaw's 'Decorative Arts of the Middle Ages,' &c.

Vide Illustration

34. 13.

795 A Cylindrical Pyx-box, for the conservation of the sacred wafer, in ivory, mounted in gilt metal—*French or German "Gothic" work, 15th century*—$3\frac{3}{8}$ *in. diam.*, $3\frac{1}{2}$ *in. entire height*

Harding

The lower rim of the box and the margin of the hinged cover are formed by gilt metal mouldings, those of the cover surmounted by a low battlement; three winged angels in metal, in kneeling positions, form the feet or supports of the box; whilst in the centre of the lid is placed a small statuette of Christ, with a banner in His hand, rising from the sepulchre. The drum or body of the box is a plain cylinder of turned ivory.

H. M

796 A Cylindrical Pyx, in silver, parcel gilt—*German work, dated* 1493—$2\frac{1}{2}$ *in. diam., extreme height* $2\frac{1}{4}$ *in.*

42.

This is a plain cylindrical box, with a hinged cover beaten up to a low point or spire, and surmounted by a round gilt ball; the cover is closed by a clasp and a hook-and-eye. On one side of the lid is a shield of arms of a characteristic German shape, the charge a fox passant; around it, deeply engraved on the lid, is a tastefully disposed label scroll, with the following inscription in black letter, "haus Fuchs ritter, 1493." This simple, yet very original and elegant pyx was evidently that of the chapel of a German knightly family of the familiar name of "Fuchs" (Fox).

H. M.

Harding

797 A Silver-gilt Sacramental Chalice—*German, dated* 1575—$9\frac{1}{2}$ *in. high, bowl* $4\frac{7}{8}$ *in. diam.*

294.

This magnificent chalice is unusually large and massive; the base, which is of trefoil shape, the stem, knop, and the lower part of the bowl are all formed by interlaced vine-branches covered with foliage and clusters of grapes, executed in a most spirited and truthful style. Underneath the base is the following inscription:—"Im.1575.iar.ich. Ursula . frau.v.Pruskaw.geborne.Lobkowicz.auf .Altenburg . disen . Kelch.zur.ehr.Gottes.und.meyner.gedechtnus.machen.lassen." (In the year 1575, I, dame Ursula Von Pruskaw (born Von Lobkowicz), of Altenburg, caused this cup to be made to the honour of God and my own memory.") The family names here mentioned, and the locality, Altenburg, point to South Germany, probably Bohemia or Austria, as the locality in which this chalice was produced.

H. M.

Durlacher

Purchased at the sale of the Soltikoff Collection

798 A Chalice, of Siennese work—*first half of* 15*th century*—$7\frac{1}{2}$ *in. high*

McLean

126.

The foot, knop, and lower part of the bowl are richly decorated with applied translucent enamels on silver. On the foot are six hexafoil panels, five of which contain half-figures of saints, and the sixth Our Saviour on the cross, surrounded by the emblems of the Passion; the foot is likewise ornamented with twelve smaller angular plaques, enamelled with cherubim and foliated ornaments; round the boss are six other hexafoils containing half-figures of saints, and at the bottom of the bowl six circular panels, also containing half-figures of saints. On a narrow band betwixt the mouldings, above the foot, is inscribed the maker's signature as follows:—"Andrea Petruci de Senis me fece." The process of enamelling here illustrated, though carried out by all the mediæval goldsmiths, was more especially developed by the admirable artist-goldsmiths of Italy, especially those of Florence and Siena. It is literally the covering of a bas-relief silver chasing with a coating of vitrifiable transparent enamels of the varied colours required by the work.

H. M.

603. 15.

799 A MORSE, or Brooch for a Cope, applied translucent enamel on silver, in setting or framework of gilt bronze—*Florentine or Siennese work, circa* 1420—5 *in. diam.*

The design or general arrangement of this admirable work is as follows: the framework consists of a circle or medallion forming the central or main compartment, and around are arranged six semicircles or lunettes, which again in the angles are filled in with triangular points; the entire figure is a species of rosette forming in all thirteen several compartments, each of which encloses a translucent enamel on silver. Around the margin of the circular central medallion are set, at regular intervals, six facet-cut paste jewels in raised settings. The subject in the principal medallion represents the Birth or Nativity of St. John the Baptist, a beautiful composition of five female figures and the swathed infant, in an interior of the period of the enamel. The six marginal lunette-shaped compartments contain half-figures respectively of the Eternal Father, the Magdalen (?), St. Michael the Archangel, St. Margaret, St. Paul, and a sainted bishop, probably St. Zenobio (?). The small angular plaques in the projecting points contain each a portion of an inscription, which in its entirety is as follows: "Beati Johis Batista Nativitas."

H. M. Harding

A beautiful coloured engraving and a notice of this object will be found in Shaw's 'Decorative Arts of the Middle Ages'

Exhibited at the Society of Arts Exhibition, 1850

Vide Illustration

357.

800 A MORSE, or Brooch to a Cope—*Italian work, first half of the 15th century*—$4\frac{3}{4}$ *in. diam.*

This beautiful morse consists of a circular plate of silver-gilt, within which is a panel or compartment formed by a quatrefoil combined with a square, a well-known mediæval geometrical figure, which interposes a triangular point betwixt each lobe of the quatrefoil; each of the small spandrils betwixt this figure and the circular margin is filled in with a perforated trefoil. In the centre of the quatrefoil is a raised circular medallion, containing a half-figure of our Saviour holding a book in one hand and with the other raised in the act of benediction, executed in translucent enamel on silver. This medallion is bordered with a margin of cut and perforated leaf-work, in which are also set four small paste cabochon jewels. Four smaller medallions, containing the emblems of the four Evangelists, also in translucent enamel, occupy the lobes of the quatrefoil, whilst each of the triangular points is filled in with a lozenge-shaped paste jewel in raised setting.

H. M. Stephen Et.

See coloured engraving and notice in Shaw's 'Decorative Arts of the Middle Ages'

In case of cuir bouilli

801 A Boat-shaped Incense Vessel, or "Navette," in gilt copper —*Italian work, circa* 1460—10 *in. long, extreme height* 4½ *in.*

110. 5. The triangular compartments formed by the lids are each beautifully engraved, one with a half-figure of St. Catherine within a cusped ogee-shaped quatrefoil, and the other that of a bishop with a nimbus. The ground space around the quatrefoils is engraved with foliage, and at each extremity of the vessel, perched on the apex or prow, is a small figure of a winged dragon, one of which serves as a handle to open the movable lid. A most beautiful specimen, probably of North Italian work. The use of this vessel was to contain the incense burnt during the service of the altar; the ancient spoon with which the incense was put into the thurible is preserved with the present specimen.

H. M. Gurney

802 A Statuette of a Bishop, in silver, parcel gilt, executed en repoussé and elaborately chased—*circa* 1560—6½ *in. high*

94. 10. He is holding in one hand a book, and in the other his crosier; the cope, mitre, &c., are elaborately diapered and otherwise ornamented at the back; the hood of the cope is chased with figures of St. Peter and St. Paul.

It is difficult to decide on the school or country to which this admirable specimen of the goldsmith's art should be referred. In some details a resemblance to Flemish motives of ornamentation may be discovered, whilst in other respects an Italian bias is perceptible. It is not improbable, however, though there is nothing to positively warrant the supposition, that it is really of Spanish origin, reminiscences or partial imitations of both Italian and Flemish design being not unfrequently traceable in Spanish 16th century art.

H. M. Durlacher

Exhibited at the Society of Arts Exhibition, 1850

803 A Pair of Mounted Straps, or Clasps, from the binding of a manuscript — *French Gothic work, first half of the* 15*th century*

157. 10. The straps are in thick crimson silk ribbon lace, ornamented with a diapered pattern in gold; they are mounted at the two ends in silver parcel gilt. At the hinged ends, formerly attached to the cover of the book, the ornamentation consists of chased leaf-scroll foliage and perforated tracery work; but the other end, forming the tongue, is in each delicately chiselled in high relief, with a Gothic niche or compartment of canopy work, with a minute statuette under it left ungilded. One of these statuettes is that of the Virgin, and the other the announcing Angel holding a scroll. These clasps were, until a short time before their present possessor obtained them, attached to a splendid manuscript, which was unfortunately broken up, for the sake of the illuminations, by the dealer into whose hands it had fallen. Do.

H. M.

PALISSY WARE.

Vide Illustration of Group.

3. 3. 804 A Circular Deep Dish, brown centre, with green and blue borders, ornamented with foliage and white stripes—8½ *in. diam.* Smith

17. 17. 805 An Oval Dish, with sunk centre, mottled with various colours, in border of white flutings, and bands of chain ornaments, in blue and brown fluted border, with serrated edge—9½ *in.* by 12¾ *in.* Durlacher

17. 17. 806 An Oval Dish, with sunk centre, mottled in various colours, the border decorated with four pools in scroll borders, and four star-shaped ditto, and eight cornucopiæ in relief on yellow ground—10 *in.* by 13 *in.* D.

54. 12. 807 An Oval Dish, with fish, reptiles, shells, and plants, in relief, in colours and white, on blue ground—19¾ *in. long;* and a Partly-fluted Ewer, with a band of arabesque foliage—6½ *in. high* Lowengard

4. 14. 6 808 A Boat-shaped Deep Dish, with a partly draped male and female figure inside in relief, on blue ground, the border decorated with raised and coloured ornaments, the outside mottled in colours—7 *in. long* Mainwaring

29. 8. 809 Another, nearly similar Lowengard

11. 11. 810 An Oviform Jug of Mottled Brown Ware, ornamented with large green leaves and fruit in relief, and shells interspersed, on varied green marble plinth—12¾ *in. high* D.

14. 14. 811 A Nude White Earthenware Figure of a Man, sitting cross legged on a rock, with drapery of mottled colours—9¾ *in. high* D.

17. 12. 812 A Statuette of a Naked Boy, one arm raised, with a green wreath on his head, holding a pineapple, with oak foliage and acorns; a squirrel by his side; on blue plinth with foliage of the Della Robbia School—on oak pedestal, carved with Gothic ornaments—18 *in. high* Durlacher

12. 12. 813 A Circular Dish, with Perseus rescuing Andromeda—a composition of numerous figures—9 *in. diam.* Mainwaring

to face p 182

814 A Circular Deep Open-work Dish, with white interlaced bands, arabesque foliage, and six draped male and female masks, in various colours, and narrow blue border—8½ *in. diam.* Harding

815 A Circular Dish, with masks, festoons of drapery, flowers, and foliage on the border, and rosette in the centre—9 *in. diam.* Do.

816 An Oval Dish, with a draped allegorical female figure, seated, holding a bouquet of flowers in each hand, and crowned with flowers, vases of flowers and horticultural implements at her feet: a chateau, with figures, in the background: the border engraved and coloured, the outside mottled in colours—9¾ *in.* by 13 *in.* Do.

817 An Oval Dish, with female figure seated, in a landscape, holding a cornucopia, surrounded by various animals and fruits, the creation of Eve in the background, inscribed "Terra," in mottled blue border, with coloured raised scroll on—9½ *in.* by 11 *in.* Mainwaring

818 A Curious Mottled Green Earthenware Group, of a half human figure with serpent's tail, a recumbent Pan, and a seated Faun, holding a club—on an escalloped pedestal—6 *in. high* Do.

819 A Oval Dish, with Jupiter and Callisto in a landscape, and Cupid drawing his bow, and two nymphs in the background, in fluted coloured border, with flower-blossoms in compartments—8 *in.* by 10 *in.* Goodhart

820 An Oval Dish, with a group of partly draped female figures, and four children, emblematic of "Charity," a building and river scene in the background, the border and exterior mottled in colours—6¾ *in.* by 9½ *in.* Do.

821 An Oval Deep Dish, with bust of Louis XIII. when a youth, crowned with laurel, in oval shield, with two whole-length figures of angels supporting the crown, inscribed, "Ludovicus D. G. Frankorum et Naviorum Rex"—10¾ *in.* by 9¼ *in.* Mainwaring

822 An Oval Dish, with the Decollation of St. John in the centre, the daughter of Herodias receiving the head in a charger: the scene is represented in the interior of a prison, with a captive in the background—11 *in.* by 8½ *in.* Goodhart

29. 8.

823 A Circular Bowl, with open-work centre of white interlaced scroll bands, and draped male and female busts, and foliage in colours, the border of blue and green foliage, with border of daisy blossoms—10½ *in. diam.* Harding

46. 4.

824 An Octagonal Dish, with a rosette in the centre, and six male and female masks, festoons of drapery and other ornaments, in border of scroll foliage, and daisies and other flowers on the border, the whole decorated in a great variety of colours—10 *in. diam.* Durlacher

5. 5.

825 An Oval Dish, with oval sunk centre in which is a bust of Henri IV. in armour in relief, surrounded by sixteen terminal figures in relief, the border decorated with masks, and foliage ornaments—14 *in.* by 11¼ *in.* Stern

5. 5.

826 An Oval Dish, in the centre Daniel bound, surrounded by lions' heads, a figure of the king above looking into the cage, and cherub's head beneath, in brown and yellow border, with heads in medallions—14 *in.* by 11¼ *in.* Quilter

56. 14.

827 A STATUETTE—8 *in. high*

A man, probably a bully or bravo, ("Capitaine Bravache") in a walking attitude, one hand resting on the hilt of his rapier, the other holding his gloves. He is dressed in the costume of *circa* 1580, striped or slashed doublet and trunk hose, a ruff round his neck and frills round his wrists; a square hat, the brim turned up in front, with a band or scarf tied round it; over his shoulders he also wears a scarf, tied in a knot or bow over the left shoulder, with a medal hanging from it on his breast. He has a turned up moustache and a small beard or imperial, with a fierce semi-ludicrous expression of countenance. From the sharp, careful execution and vivid colours of the enamels there can be little doubt but that this figure is the work of Palissy himself.

H. M.

Lowengard

69. 6.

828 A STATUETTE, of a grey horse in walking attitude—8 *in. high*, 10 *in. long*

Judging from the sharpness of the modelling and the perfection of the enamel glaze, there can be no doubt but that this also is from the hand of Palissy himself. The clever management of the mottled enamel is very noteworthy; it expresses with great felicity the dappled colour of the animal.

H. M.

D.

829 A CIRCULAR PLATEAU—17½ *in. diam.*

This is an interesting specimen of the well-known and most original variety of Palissy's pottery, viz. that characterised by the introduction of objects of relief moulded from nature. The ground is white, i. e. left of the natural body or pâte; and the objects, which are scattered with unusual profusion over the surface, are lizards, small snakes or blindworms, fish, frogs, cray-fish, dragon-flies, beetles, and various shells, leaves and small plants, all enamelled in appropriate colours.

Palissy himself alludes to this class of his works as his "rustic figulines." Of the numerous pieces preserved in collections probably only a small proportion are actually from Palissy's own workshop—his original specimens, of which the present is undoubtedly one, having been constantly moulded and reproduced by his successors and imitators. The pieces with the white or colourless backgrounds are somewhat more rare than those with blue or mulberry coloured ones.

H. M.

830 A CIRCULAR PLATEAU—1 *ft.* 8 *in. diam.*

The sunk centre of this fine salver is entirely filled by a figure of Diana, of elegant design, seated on a rocky bank, her left hand resting on the shoulder of a stag; she is also surrounded by dogs. The border is elaborately ornamented in relief with oval sunk pools, differently grounded in enamel, and in the spaces betwixt them are arabesques, consisting of satyrs, masks, and cornucopiæ, winged cherubs' heads, &c.: the margin or strap mouldings of the piece are decorated with beads or pearls in relief. The enamel colours and glaze of this splendid specimen are of the most forcible and brilliant kind.

H. M.

Vide Illustration.

VENETIAN GLASS.

831 A WINE-GLASS, on tall slender stem, with open crinkled handles—8⅜ *in. high*

832 A BOUQUETIÈRE, with shell-shaped body, with blue wings, long neck, and flower-shaped mouth, with blue lines—*imperfect*—10¼ *in. high*

833 A BOUQUETIÈRE, somewhat in form of a bird, resting on two tubes of glass like legs, the mouth edged with blue—10½ *in. high*

834 A DEEP TAZZA, escalloped, with twisted stem and blue crested handle—4½ *in. high*, 4 *in. diam.*

12. 12. 835 A Cup and Cover, with flat low bowl, the stem ornamented with two blue and white flowers, and green and yellow leaves, the cover surmounted by a tulip—12 *in. high* Durlacher

3. 3. 836 A Wine-glass, funnel-shaped, with twisted stem, ornamented with five coloured flowers and green leaves—*imperfect*—10 *in. high* D°

10. 6 837 A Wine-glass, funnel-shaped, on stem formed as a coloured tulip, and round foot—9¾ *in. high*—*imperfect* Goodhart

5. 5. 838 A Long Wine-glass, funnel-shaped, spirally fluted, and mounted with silver, cage stem, with a bell—9½ *in. high* Mainwaring

18. 839 A Glass Bell and Clapper, encircled by crinkled belts of red and blue glass—4¾ *in. high* Haddington

6. 6. 840 A Beaker, with white diagonal lines, with blue spots and red and yellow flowers between—4 *in. high* D°

30. 9. 841 A Lofty Wine-glass and Cover, with intricate knots of canes of glass, with spiral blue, red, and white threads ending in two serpents' heads, with blue crests—13¾ *in. high* Durlacher

5. 5. 842 Another, of somewhat similar design, with spiral white lines edged with blue, on engraved foot—13¼ *in. high* Quillet

11. 11. 843 A Lofty Wine-glass, facetted, the stem formed as twisted serpents, with green and yellow spiral threads, and blue crest ornament—12⅞ *in. high* Cope

5. 15. 6 844 A Tall Wine-glass, on stem of two convoluted serpents of yellow, red, and white threads (not spiral), the heads downwards, with blue crests—11 *in. high* Bourgeois

3. 3. 845 A Tazza, embossed, with spirally fluted stem and blue wing handles—5½ *in. high*, 7 *in. diam.* Quillet

7. 7. 846 A Tall Wine-glass and Cover, on convoluted stem, with spiral blue, white and red lines, the heads, crests, and wings of colourless glass—18¼ *in. high* Durlacher

43. 1. 847 A Very Tall Tapering Glass, etched with a bust of Prince Maurice of Nassau, coat-of-arms and flowers—15½ *in. high* D°

3. 13. 6 848 A Pair of Wine-glasses, with two colourless flowers on the stems, and projecting handles beneath—9⅜ *in. high* D°

10. 6 849 A Plain Fluted Stem and Cover of a Cup; a facetted blue cover, with gilt scrolls; and a small bouquet of opaque white and coloured flowers Durlacher

1. 1. 850 A Small Bell-shaped Cup, of Schmelze avanturine—3⅜ *in. high* Haddington.

12. 1. 6 851 An Oviform Vase, of millefiore glass, with scroll handles—9¼ *in. high* Bourgeois

3. 3. 852 An Opal Biberon, slightly fluted, with crinkled handle—4½ *in. high;* and an opal tazza, escalloped—en suite—7 *in. diam.* Mainwaring

2. 12. 6 853 An Opal Candlestick, with baluster stem and large fluted dome-shaped foot—7¾ *in. high* Harding

2. 2. 854 An Opal Boat-shaped Vase, on baluster stem—6⅜ *in. high* Bourgeois

2. 12. 6 855 A White Bowl, mottled in colours and gold avanturine, with small white handles, crested with blue—1⅞ *in. high*, 5½ *in. diam.* Do.

54. 12. 856 A Large Spherical Ball, of millefiore glass, executed as a tour de force. It is ribbed vertically and exhibits every variety of coloured canes of glass, fused together in a mass, mounted on open triangular silver-gilt stem, chased with terminal busts, and round foot, with masks and fruit, and is surmounted by a statuette of a man in costume of the 15th century—5 *in. diam.*, 9¾ *in. high* Mainwaring

2. 12. 6 857 A Flattened Cylindrical Cup, of deep-blue glass, mottled externally with white, red, and other colours—3¼ *in. high* Haddington.

3. 3. 858 A Blue Cup and Cover, with avanturine spots, on stem and foot—3¾ *in. high* Do.

3. 13. 6 859 A Quadrangular Schmelze Bottle and Cover, with gold avanturine spots—5½ *in. high* Mond.

1. 15. 860 A Schmelze Avanturine Cup, facetted—2⅜ *in. high* Mainwaring

1. 861 A Spherical Green Glass Bottle, splashed with white and red spots—3 *in. high;* and a white cup Haddington

15. 4. 6 862 A Shaft of a Column, of canes of millefiore glass, molten together in a mass, with gilt cap and base—15¾ *in. high;* and a small opaque white beaker, with three blue bosses for feet—2¼ *in. high* Samuel

6. 16. 6

863 A VITRO DI TRINA BOTTLE, with vertical bands of coloured and spiral white lace pattern—$5\frac{3}{8}$ *in. high*; and a wine-glass, with vertical tubes of spiral and interlaced threads of various patterns, with red, and red and green between, and twisted stem—$6\frac{1}{2}$ *in. high* Quilter

3. 13. 6

864 A LARGE CONICAL GLASS AND COVER, with delicate opaque white lines spirally crossing each other, and bubbles of air in the meshes, on spirally ribbed stem and round foot—$15\frac{1}{2}$ *in. high* Samuel

16. 16.

865 A PLAIN TAZZA, with concentric rings of lace-work, white, red, and blue, opaque white baluster stem, and foot—$5\frac{1}{2}$ *in. high* Cope

7. 7.

866 A FLUTED BIBERON AND TAZZA, en suite, of lace-work, with stripes of red glass between—*the biberon* $4\frac{1}{2}$ *in. high; the tazza* $6\frac{3}{4}$ *in. diam.* Dunlacher

225. 15.

867 A CHALICE-SHAPED GOBLET, on stem, dark purple glass, enamelled and gilt—*Venetian, circa* 1480—*entire height* $7\frac{3}{8}$ *in., bowl* $3\frac{1}{2}$ *in. diam.* D.

The bowl is decorated with a frieze of Scriptural subjects painted in enamel, the continuity of which is in part interrupted by two circular medallions with narrow borders of raised pearl or jewel-work, containing subjects drawn on a smaller scale, but in sequence with those of the body of the goblet. The subject first in order is the Almighty creating Eve; and above it, represented as in a second plane or middle distance, is (2) Cain killing Abel; (3) to the right in the medallion, the Temptation, in which Adam receives the forbidden fruit from the serpent; (4) on the body of the vase, the Almighty, represented as a draped figure with a nimbus, stands betwixt Adam and Eve, and appears to be conversing with Adam; above the group is a rainbow or canopy in the form of a pointed arch; (5) in the medallion, Adam and Eve partly draped—Adam leaning on a spade, Eve spinning; betwixt them the children Cain and Abel wrestling with each other. The lip or margin of the glass is surrounded by a band of gilded ornament and pearls in white enamel. This most rare and beautiful glass was originally in Lady Bagot's collection; it is one of the earliest known specimens of its kind. Unfortunately the foot is a modern restoration.

H. M.

Purchased at the sale of Lady Bagot's Collection

840

868 A FLATTENED OVAL FLASK, or "PILGRIM'S BOTTLE," Venetian enamelled glass—*circa* 1500—12¼ *in. high, greatest width* 7 *in.*

210.

On each side is painted the same device, viz. two youths holding up a blank shield against or in front of a tree. The neck of the flask is decorated with two bands of pearl or jewel-work, and a frieze of scroll foliage, and the lower part of the body is also ornamented with a similar belt of pearls; a band of turquoise enamel, with scroll ornamentation, runs round the foot; on each side are two glass loops for suspension.

H. M.

Durlacher

869 A FLASK, of flattened oval form, in green diamond-moulded glass, with narrow funnel-shaped neck, inclined at an angle with the body, and also a small scroll or loop handle—8 *in. high, extreme width* 4½ *in.*

231.

It is mounted with straps or bands of gilt bronze; and in the centre of each side is a circular medallion of the same metal, engraved with a shield of arms surrounded by a foliated wreath, with cartouche ornaments and the inscription, "Albert. Otto. G.Z.S.H.Z.M.V.S." An unique and very elegant specimen of German work, *circa* 1560.

H. M.

Do.

ARABIAN GLASS.

870 A SUSPENSION LAMP, gilded and enriched with coloured enamels—*circa* 1356–9. Brought from the Mosque of the Sultan Hasan, at Cairo—14 *in. high, greatest diam. across the body* 10½ *in.*

Durlacher.

The body of the vessel is bulb-shaped, mounted on a low conical foot, and is surmounted by a wide funnel-shaped neck; to the upper part of the body are affixed six small loop-handles for suspension. The entire surface is covered with inscriptions in the Arabic character treated as an ornamental diaper.

220. 10.

This remarkable specimen was formerly in Lady Bagot's collection, and was obtained from a Jew at Pola, in Istria, who procured it in Cairo. It is probable that in these Egyptian or Syrian glasses we have the earliest examples (at any rate, in the mediæval epoch) of the application of vitreous enamels to glass; they are doubtless of anterior origin to the enamelled glasses of Venice, none of which seem to be of earlier date than the latter years of the 15th century. The enamel colours employed and the methods of applying the gold are similar in both varieties, from whence it may be inferred that the Oriental specimens were the immediate prototypes of the Italian specimens.

Glasses of this Oriental manufacture were, during the Middle Ages, current articles of importation into Europe; and some rare specimens are still preserved elegantly mounted in Gothic silver-work, the style of which plainly denotes the 15th century. They are likewise described in ancient inventories as "verres à façon de Damas," and Damascus may, indeed, have been a principal centre of their fabrication.

The inscription is as follows:—"God is the light of the heavens and the earth. The similitude of His light is a niche in which is a lamp" (From the Koran, chap. xxiv. ver. 35, but imperfectly written); and below:—"To our lord the Sultan, El-Melik en Nasir, aider of the world and religion, Hasan, son of Mohammed; mighty be his aid rendered."

The Sultan Hasan began to reign in the year of the Flight 748 (A.D. 1347–48), at the age of thirteen, and was put to death fourteen years afterwards. He built a fine mosque in Cairo, immediately beneath the citadel, remarkable for its lofty minaret and great dome; it forms the most conspicuous object in Cairo. The mosque was commenced in A.H. 747 (A.D. 1356), and completed, except the minarets, in three years. The minarets were finished two years after: one has since fallen. In the principal place of prayer, along each of the side walls, are hung lamps similar to the one in Mr. Magniac's collection, which undoubtedly originally belonged to this edifice.

H. M.

Vide Illustration

ARMS AND ARMOUR.

14. 14. 871 A Spanish Rapier, with pierced cup hilt, handle, and pommel, and plain guard, the blade partly grooved and engraved "Sebastian Hernandez" Whawell

325. 10. 872 A Poignard, with channelled blade, chased with fleurs-de-lys and two coats-of-arms beneath the hilt, the hilt elaborately chased with horsemen and other figures, architecture, festoons of drapery, &c. and gilt—*early* 16th *century*
Loan Exhibition, 1861 Curvie

10. 10. 873 A Ditto, with channelled and pierced blade, and twisted horn handle Mainwaring

5. 15. 6 874 A Sword, with double edged and channelled blade, curved quillons and knuckle-guard, chiselled with a man slaying a woman, on gold ground, and with chiselled pommel
Whawell

875 A Spanish Cup-hilted Rapier, with straight quillons, the hilt chiselled with grotesque animals and scrolls, on gold ground—*by Clemens Bach*

876 A Spanish Cup-hilted Rapier, with broad double-edged blade and straight quillons, the cup richly chiselled and damascened with gold

877 A Stag's Horn Powder-flask, carved with an armed knight kneeling before a crucifix under an arcade, and with angels, emblems, and foliage in high relief—engraved on the reverse with a shield of arms and inscription "I. G. W. ANDRE TEUFEL, 1554"

878 A Small Steel Powder-flask, inlaid with silver—4 *in. long*

879 A Steel Escarcelle, scroll-shaped, chased and inlaid with silver, and loop for suspension to the girdle, and velvet pouch

880 A Steel Escarcelle, of triangular form, finely chased in relief, with Medusa's head and figures—5¾ *in. long*

881 A Poignard, with triangular blade and spirally fluted quillons and pommel—12½ *in. long*

882 A Poignard, with channelled blade, with four cutting sides, and deflexed quillons—14 *in. long*

883 A Poignard, with triangular blade and twisted handle—14½ *in. long*

884 A Steel Poignard, with quadrangular blade, and ornamented handle, partly gilt—14½ *in. long*

885 A Flint-lock Pistol, the barrel exquisitely engraved and the lock finely chased with scrolls, the butt of brass chased with birds and scrolls, and the stock inlaid with brass, underneath the lock is "Philippus Spinonus fecit"—19¾ *in. long*

886 The Companion Pistol

887 A Spanner and Screwdriver, with swivel-handle, of chiselled steel, with dragons' heads and foliage

888 A Pair of Plain Steel Spanners

889 A Stag's Horn Powder-flask, carved with Cain killing Abel, and engraved with a military trophy, motto and date 1507—7½ *in. long*

2. 2. 890 A Triangular Steel Powder-flask, with velvet centre, embroidered with the Medici arms in gold thread. Durlacher

2. 12. 6 891 A Semicircular Steel Powder-flask, with vertical and diagonal lines Whawell

29. 8. 892 A Poignard, richly damascened, with agate handle, with gilt mounts

893 A Poignard, with flamboyant blade, and ivory handle, and guard carved with stags, boars, and hounds—17½ *in. long* McLean

77. 14. 894 A Wheel-locked Pistol, the lock and barrel finely chiselled with figures, busts, and arabesques, the stock inlaid with hunting scenes and animals in ivory, and with large fluted boss, with lion's mask of chased brass—20 *in. long* Riggs

36. 895 A Wheel-locked Pistol, entirely of steel, richly engraved and damascened with gold, with the Imperial eagle, figures, arabesques, &c., and monogram and crown, at end of butt dogs, scrolls, and busts—*German, circa* 1600 Do.

42. 896 A Long Wheel-lock Pistol, with ball pommel, inlaid with hunting subjects, and flowers in engraved ivory, the lock and barrel chiselled with Roman warriors, and a Tudor figure —*German, circa* 1560 Loureau

31. 897 Another, similar, the barrel chiselled with a lady and gentleman in Tudor costume Do.

105. 898 A Wheel-lock Arquebus, richly inlaid with ivory, engraved with Venus, Fortitude, Mercury, Geometry, and other emblematical figures, animals, and arabesque ornaments—*German, 16th century* Harding

53. 10. 899 A Wheel-lock Pistol, with gourd-shaped pommel, inlaid with hunting scenes, figures, and arabesques, in engraved and coloured ivory, and with a lion's mask in brass on the pommel —*German, 16th century* McLean

25. 14. 6 900 A Spanish Cup-hilted Rapier, the cup pierced and engraved, curved quillons, and knuckle-guard of twisted iron, and with original grip Harding

43. 1. 901 An Elizabethan Rapier, with swept hilt, the cup formed of seven medallions, pierced, with figures of warriors, the pommel pierced, and with original grip—the blade inscribed *Sebastian Hernandem* Harding

902 An Elizabethan Cup-hilted Rapier, the cup formed of twelve pierced lozenge-shaped panels, with knotted waved borders and curved quillons, the pommel chiselled with an elephant-hunt, on gold ground — 31. 10. Harding

903 A Cup-hilted Rapier, pierced and gilt, with straight quillons and curved pas-d'âne, the pommel chiselled — 25. Whawell

904 A Spanish Cup-hilted Rapier, of pierced scroll design, with remains of original gilding, with carved quillons and original grip—16*th century* — 14. Do.

905 A Pierced Cup-hilted Rapier, surmounted by two bars and deflexed quillons, chiselled with birds and scrolls, and with remains of original gilding — 30. 19. 6 Do

906 A Spanish Cup-hilted Rapier, with carved twisted quillons, the cup richly chased with medallion heads and arabesque figures on gold ground — 54. 12. Harding

907 A Light Wheel-lock Sporting-piece, the stock and butt richly inlaid with ivory, with arabesques, dogs, &c., the lock overlaid with pierced brasswork—*circa* 1640—45 *in. long* — 34. 2. 6 Whawell

903 A Battle-axe, with red velvet handle—27 *in. long* — 4. 14. 6 Rome

909 A Pair of Iron Stirrups, pierced at the top and sides with fleurs-de-lys, *circa* 1600—6 *in. long* — 13. 13. Stern

910 An Oriental Battle-axe, chased with arabesques and damascened with gold, the handle covered with repoussé silver — 3. 5. Courcau

911 A Mace, with seven flanges, with gilt knops, an acorn at the end, damascened with gold—24 *in. long* — 9. 19. 6 Whawell

912 A Mace, with nearly similar head, the handle chiselled with oak foliage on gold ground—24 *in. long* — 14. 14. Do.

913 A Circular Shield, with scroll border, and five radiating bands of scrolls on gilt ground, between which are medallions of emblematical figures—*Italian*, 16*th century*—23 *in. diam.* — 147. Durlen

914 A Pair of Elizabethan Gauntlets, engraved with arabesques and damascened with gold — 105. Rigby.

915 An Ivory Priming-horn, of annular form, carved with a hunting scene and foliage, in high relief — 22. 1. Courcau

210.

916 A CURIOUS DOUBLE WHEEL-LOCK PISTOL, with two barrels, the lock and upper barrel richly engraved, and gilt: on one of the locks is the motto "plus ultra": the stock and butt inlaid with engraved ivory, with men on horseback, hounds, and animals, twisted handle—*length* 19½ *in., the lock alone being* 13 *in.* Durrant

36. 15.

917 A SMALL STEEL WHEEL-LOCK HAND PISTOL, the barrel and lock chiselled with arabesques on gold ground, the handle formerly covered with crimson velvet—*Italian*—14½ *in. long* Riggs

31. 10.

918 A STEEL GORGET, richly encrusted with silver, with birds, fruits, and scrolls, and a trophy of flags and spears in the centre—*Italian, 16th century* Harding

919 A DEMI-CHANFRON, with engraved borders of arabesques, and engraved shield in the centre—*Italian, 16th century*

56. 14.

920 A GOTHIC CHANFRON, complete, the border engraved with scrolls Durrant

921 AN EMBOSSED STEEL HELMET—*Milanese work, circa* 1550–60 Durrant

157. 10.

The ornamentation of this fine helmet is in repoussé, and consists of alternate bands of relief ornament and plain polished steel. The relievo spaces are embellished with recumbent nude figures, amorini, &c. The crest and ridge of the helmet is etched or engraved with floriated arabesques.

H. M.

Vide Illustration

740. 5.

922 A SUIT OF EMBOSSED STEEL ARMOUR—*Italian, Milanese, or French work, circa* 1570 Do.

This splendid suit consists of breast and back plates, pauldrons, armplates, genouillères, and tassets complete. The helmet and gauntlets are wanting.

The entire surface of the armour is covered with the most elaborate arabesque ornaments, consisting of strap-work scrolls, cornucopiæ, grotesque animals and masks, tritons, sphinxes, amorini, and allegorical figures. In the centre of the breastplate a group of Mars, Venus, and Cupid is conspicuous. The ornamentation is executed en repoussé, in low relief, and beautifully chased.

H. M.

Exhibited at the Society of Arts Exhibition, 1850

Vide Illustration

End of Seventh Day's Sale.

921 & 922

Eighth Day's Sale.

On TUESDAY, JULY 12, 1892,

AT ONE O'CLOCK PRECISELY.

OLD FRENCH OBJECTS OF VIRTU, Etc.

1. 5. 930 An Ivory Snuff-grater, carved with a Bacchante and satyr under an arcade, with a basket of fruit, festoons of drapery, &c., and shell handle Gall

31. 10. 931 A Louis XV. Vernis-Martin Stick-handle ("Pomme de Canne), fitted inside with a small telescope, mounted with chased and engraved gold—in the original case covered with velvet, and embroidered with gold and silver thread Do.

Formerly the property of Frederic the Great

8. 10. 932 A Vernis-Martin Snuff-box, painted with cupids and flowers, and mounted with silver Hodgkins

14. 14. 933 A Louis XV. Ivory Case, with tablets, with pierced borders, carved with flowers, fruits, and scrolls, and mounted with chased gold Brauer

13. 2. 6 934 A Crown and Sceptre, of silver, enamelled pale-blue and white; a larger crown, enamelled en suite; and two others, enamelled in colours, and set with coloured stones Hodgkins

40. 19. 935 A Louis XV. Octagonal-shaped Bonbonnière, of striated agate, mounted with chased gold, with columns at the angles, from which are suspended festoons of flowers, the top chased with open scrolls, columns, and flowers, the border enamelled with a motto Boore

13. 2. 6 936 A Louis XV. Stick-handle, of silver-gilt, chased with classical figures, shells, and scrolls, in relief Hodgkins

25. 4. 937 An Oblong Gold Snuff-box, chased with Chinese figures, buildings, and trees, in relief Ehrenbacher

2. 2. 938 A Silver-gilt Boat-shaped Punch-ladle, frosted, the handle formed as a branch of foliage and flowers, with a fly in relief Gall

9. 19. 6 939 An Agate Spoon, with short silver handle, surmounted by a figure of a warrior holding a shield Boore

16. 16. 940 A Pendant Scent-case, of silver, with open scroll ornaments, and raised foliage and scrolls of white and coloured Venetian enamel—3¼ *in. high* Durlacher

7. 7. 941 A Turbaned Female Head, carved in onyx, and set with a ruby, mounted with gold bust, forming a vinaigrette, and loop Do.

5. 5. 942 An Agate Seal, with an intaglio male head, mounted with gold, the handle formed as a turbaned head, carved in onyx of two strata, and set with coloured stones Do

10. 943 A Pair of Octagonal Stands, formed of slabs of polished matrix of amethyst, mounted with rims, and dolphin feet of chased metal-gilt—2 *in. high*, 4⅞ *in. deep* Boore

4. 14. 6 944 A Louis XV. Silver-gilt Stand, for a pin-cushion, spirally fluted, and chased with figures, busts, and flowers, in compartments Stern

5. 15. 6 945 A Pair of Silver-gilt Reliefs, of equestrian combats, in octagonal silvered and gilt metal frames, with pierced borders, set with coloured stones Johnson

17. 1. 6 946 An Old Dresden Scent-bottle, formed as a lady in harlequin costume Radclyffe

50. 8. 947 A Pair of Trophies of Roman Arms, of Dresden enamel, painted with Medusa and other heads, griffins, arabesques, and wreaths of foliage, in colours and gold—6 *in. high*—on gilt wood pedestals, inlaid with slabs of lapis Harding

HISPANO-MAURO WARE.

8. 8. 948 A Lustred Dish, with raised centre, painted with the letter R, and spirally fluted ornaments on the border, with band of blue Haddington

6. 16. 6 949 A Smaller Ditto, with raised centre, painted with the letter S, in border of blue, and oval ornaments on the border Do

3. 13. 6 950 A Circular Lustred Dish, with two bands of blue in the centre, and oval ornaments on the border Boore

5. 5. 951 Another, with raised centre, painted with a monogram, and spirally fluted ornaments on the border Eenhoven

3. 13. 6 952 Two Smaller Ditto, with blue ornaments on the borders Dunthorne

4. 14. 6 953 Another, with band of blue round the centre, and star-pattern border Boore

6. 6. 954 A Smaller Ditto, with border of similar design; and a small dish, with square blue ornaments on the border Haddington

21. 955 A Large Dish, with sunk centre, surrounded by an inscription, and with raised spirally fluted ornaments on the border—15 *in. diam.*—in black wood frame Philpot

12. 12. 956 The Companion Ditto Boore

11. 0. 6 957 A Circular Deep Dish, with raised centre, and with sunk leaf-shaped ornaments, and spots on the border—14½ *in. high*—in black wood frame Dunthorne

23. 2. 958 A Larger Ditto, with high raised centre, and flowers in compartments on the border—18 *in. diam.*—in black wood frame Ehrenbacher

2. 17. 6 959 A Circular Deep Dish, with raised centre painted blue, and band of blue round the border Dunthorne

4. 4. 960 Another, painted all over with cone-shaped ornaments Magniac

3. 3. 961 Another, with sunk leaf-shaped ornaments on the border Dunthorne

4. 14. 6 962 Another, of similar design Do

3. 3. 963 Another, with four large leaf-shaped ornaments on the border Do

5. 15. 6 964 Another, with spiral and leaf-shaped ornaments on the border Main

5. 15. 6 965 A Flat-shaped Dish, with foliage and ornaments in green Dunthorne

5. 5.

6. 16. 6

703. 10.

966 A DEEP DISH, with raised centre painted blue, and blue foliage on the border Dunthorne

967 ANOTHER, with ornaments outlined in blue on the border Grain

968 A TWO-HANDED VASE, OF HISPANO-MORESCO LUSTRED EARTHENWARE—*15th century*—22 *in. high* Durlacher.

The body of the vase is of spherical form; it is supported on a tall conical stem, and surmounted by a funnel-shaped neck, flanked by wing-shaped handles, perforated with circular holes. On the body of the vase are two large circular medallion spaces, one of which is filled in with the Medici arms, the six pellets, one of them charged with three fleurs-de-lys; and the other medallion contains an "impresa" or device of that family, viz. a finger-ring set with a sharp-pointed diamond, and three ostrich feathers; the rest of the surface is covered with a diaper pattern of leaves and small flowers, and scroll tendrils in yellow lustre and blue enamel on white ground.

This fine vase is exactly similar to one in the Soulages Collection (now in the South Kensington Museum), with the exception of the arms and devices, which are wanting in the last named.* It has latterly been suggested that, after all, this so-called Hispano-Moresco ware may have been manufactured in Italy or Sicily, from whence nearly all the specimens now extant in various collections have been obtained, and the occurrence of the arms of an Italian family on the present specimen (not, however, an unique instance), might be adduced in support of this view; on further consideration of this very fact, however, indirect confirmation of the foreign, i. e. non-Italian, origin of this identical piece may be obtained. The upholders of the theory of the manufacture of this ware in Italy by Moorish or Mahometan potters, usually refer the date of the pieces to an earlier period than the 15th century, to which period, nevertheless, and indeed to the second half of it, judging from numerous peculiarities of design, the writer would ascribe the greater number of specimens. The present piece, at all events, cannot be earlier in date than 1465 (in all probability it is even twenty or thirty years more recent), for in that year the three fleurs-de-lys ("gigli") superimposed on one of the "palle" were first granted by the then King of France to Piero di Cosmo Medici, as an honorary addition to the ancient family coat; and it is difficult to believe that so late as 1465 any community of Mahometans can have existed in Italy. That the ware is substantially of Moorish origin has never been doubted; it is certified in numerous details of designs, while the far more frequent occurrence of Spanish than Italian arms is strong evidence of its having been produced somewhere in the Spanish dominions, where, it is needless to observe, Moorish communities existed till the beginning of the 17th century. The present piece, therefore, would seem to have been

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* See description of the piece, and notes on Hispano-Moresco pottery in general, by the author, in the 'Catalogue of the Soulages Collection,' p. 50.

968

969

manufactured in Spain, or one of its dependent islands in the Mediterranean, either expressly for the Medici family, or, at all events, as an article for exportation to Italy.*

Acquired at the sale of the Strawberry Hill Collection.

H. M.

Vide Illustration

969 A MOORISH JARRA, with flat pierced handles, and ribs in relief on the neck, between which are coats-of-arms and interlaced ornaments in blue, with medallions of inscriptions, and cones in relief, surrounded by scroll foliage in blue, in compartments, a band of inscription round the centre, and blue scroll ornaments in smaller compartments beneath —4 *ft. high*

84.

Similar to the Jarra in the Alhambra at Granada, which is imperfect

Vide Illustration Goldschmidt

SWISS GLASS.

970 AN UPRIGHT PANEL, with a shield of arms in the centre, surmounted by a helmet, between two Corinthian columns, a figure of a Saint in each lower corner—inscription, and date 1623—13 *in.* by 9½ *in.*—in oak frame, with carved open border

15. 15. Main

971 ANOTHER, with coats-of-arms, crests, and emblems; in each top corner is a figure of a knight tilting—inscription, and date 1577—12½ *in.* by 8 *in.*—in similar frame

27. 6. Durlen.

* Since the above was written a most interesting and valuable little work on this subject has been published, 'Histoire des Faïences Hispano-Moresques à reflets métalliques,' par M. J. C. Davillier, Paris, Didron, 1861. M. Davillier, whilst adopting in every particular the views of the author, as expressed in the Soulages Catalogue, has thrown a flood of new light on the subject by the publication of numerous original documents and extracts previously unknown. In alluding to the Soulages vase (which so closely resembles the present), M. Davillier unhesitatingly refers it to the fabrique of Malaga, where also the famous vase of the Alhambra was made. This city he shows to have been one of the principal centres of production of this ware. It is obvious, from M. Davillier's researches, that this lustred faïence was manufactured everywhere in Spain and the Balearic Islands, where Moorish populations were established, but more particularly at Malaga and various towns in the kingdom of Valencia, and in Majorca.

16. 5. 6 972 An Upright Panel, with two shields of arms surmounted by helmets and crests, architectural background, figures of boys and cupids at the corners—inscription, and date 1600—13¾ *in.* by 9¾ *in.*—in similar frame Duveen

43. 1. 973 Another, with Tell shooting the apple from his son's head in the centre, and two small subjects illustrating the story of Tell in the corners; two shields of arms—inscription, and date 1570 beneath—12¼ *in.* by 8⅛ *in.*—in similar frame Harding

11. 0. 6 974 A Panel, with the Deluge, the Ark in the background, figures of angels in the corners—two inscriptions, and date 1681—16 *in.* by 11 *in.* Duveen

11. 0. 6 975 Another, with a shield of arms in the centre, surmounted by a helmet and coronet, a figure of Justice on the right and female figure with a broken column on the left; above is represented an army with artillery attacking a fortress—inscription beneath—15½ *in.* by 11 *in.* D°

32. 11. 976 Another, with the Deposition of Christ from the Cross, in border formed of sixteen small subjects, illustrating the history of Christ—with numerous inscriptions and date 1620—20½ *in.* by 15 *in.* D°

31. 10. 977 Another, with the Madonna holding the Infant Saviour and standing upon a crescent in the centre, in border of twelve subjects illustrating the life of Christ, and two small military subjects—inscriptions describing the subjects, and signature, "S.S.W. fecit"—21½ *in.* by 15 *in.* D°

9. 9. 978 An Upright Panel, with a figure of a soldier holding a halberd, a lady presenting him with a silver cup; above are two small subjects illustrating the Judgment of Solomon; below are inscription, and date 1601, and two shields with monograms—15½ *in.* by 11½ *in.* D°

36. 15. 979 Another, with a gentleman carrying an arquebus, and a lady holding a gilt cup; above is a man ploughing with a team of four white horses; two shields of arms below, with a wolf and head of a boar-spear—inscription, and date 1629—16 *in.* by 11½ *in.* D°

8. 18. 6 980 A Circular Panel, with St. John the Evangelist holding a chalice—13½ *in. diam.* Durveen

13. 13. 981 An Upright Panel, with a figure of an armed knight, and two shields of arms, on one of which is a half-length figure holding a fleur-de-lys, three figures of saints above—inscription, and date 1611—13 *in.* by 8½ *in.* Harding

17. 17. 982 A Panel, with a figure of a lady in dress and cap, richly embroidered with gold, and fur cape, gold chains with pendant on her neck—in border formed as an arch, with inscription above—16 *in.* by 12 *in.* Magniac

45. 3. 983 Another, with Lucretia and shield of arms in the centre under an Italian arch, above which are two small subjects of the Birth of Eve and the Temptation—inscription, and date 1561—16½ *in.* by 11¾ *in.* Durveen

40. 8. 6 984 A Panel, with whole-length figure of a soldier in armour on the right, holding a banner, and a soldier holding a halberd on the left, a bear holding an arquebus, and the siege of a fortress in the corners—inscription, and date 1621—19 *in.* by 15 *in.* D

63. 985 Another, with an armed soldier holding a banner on the right, on which is a black eagle crowned, and a soldier with a halberd on the left, between them is a shield with eagle similar to that on the standard—inscription, and date 1622—19 *in.* by 15 *in.* D

34. 13. 986 An Upright Panel, with shield of arms with four quarterings in the centre, figures of saints at the sides, the Crucifixion and two other small subjects above—inscription, and date 1623—18 *in.* by 14 *in.* D

47. 5. 987 Another, with two shields of arms, surmounted by helmets and crests, S. Veronica and four other saints in compartments on the border—inscription, and date 1614—17 *in.* by 13½ *in.* D

988 A Panel, with large shield of arms in the centre, with four quarterings, on two of which are lions rampant; above is a mitre, surmounted by a crosier, and scroll inscribed "Confide et ama"; the letters G. A. E. L. at the corners. At the sides are pillars sculptured with arabesques, and borders of arabesque foliage and masks, and date at the top, 1544—32½ *in.* by 31½ *in.*

989 Another, with similar shield of arms, with lions as supporters, surmounted by a helmet, with coronet and plume of peacock's feathers, the letters G. A. above, and date 1544 under an arch supported by columns sculptured with arabesques—32½ *in.* by 31½ *in.*

990 A Large Panel, with shield of arms, with four quarterings, surmounted by a jewelled mitre and crosier, scroll with Latin inscription above, columns sculptured with arabesques at sides, supporting an arch, on which is date 1544, Latin inscription underneath—32½ *in.* by 31½ *in.*

991 Another, with the arms of the Emperor Charles V., surrounded by the collar of the Golden Fleece, with badge; above is the Imperial crown surmounted by a double-headed eagle, below are the letters C. V. At the sides are columns sculptured with arabesques, supporting an arch, above which is date 1544. The motto "Plus Oultre" is on two scrolls at the sides—32½ *in.* by 31½ *in.*

992 An Upright Panel, with a shield of arms, on which rests a large figure of a bird; above is the letter B repeated four times, and crowned; below is a scroll, with inscription, "Brādenborgh," in border of arabesques—33 *in.* by 18¼ *in.*

993 Another, with a shield of arms, on which is a double-headed eagle and star, surmounted by a helmet and crown, in border, with figures, cupids, and arabesques—33 *in.* by 18¼ *in.*

ARMS AND ARMOUR.

40. 19. 994 A Sword-hilt, finely worked in steel, with figures, scrolls, and weapons, in relief, on gold ground; the guard, with figures of Venus and Neptune, and allegorical figures and military trophies—*French work*, 18*th century*—7½ *in. long* Main

43. 1. 995 A Gilt-metal Sheath, for a hunting knife, pierced, and chased with soldiers and other figures and animals in high relief, the finial chased with masks and scrolls—*German*, 16*th century* Bourgeois

10.6 996 A Sheath, for hunting knives, covered with crimson velvet, with gilt chape Courcau

56. 14. 997 Twelve Mounts, for sword-hangers, of steel, damascened with gold—16*th century* Do

58. 16. 998 A Lance-rest, beautifully engraved, and partly gilt—*early* 16*th century* Durlen

8. 18. 6 999 A Pair of Cavalier's Spurs, of chiselled steel—*circa* 1630 Main

33. 12. 1000 An Elizabethan Gauntlet, engraved with arabesque ornament, on gilt ground Do.

1001 Another, nearly similar

7. 7. 1002 A Miniature Suit of Armour—10 *in. high*—on octagonal ebonised pedestal Goldschmidt

21. 1003 A Miniature Suit of Tilting Armour, of bright steel—14 *in. high*—glass shade, and stand Agnew

35. 14. 1004 An Ivory Powder-flask, finely carved with a forest and hunting subjects, in high relief, the lower part with a boar hunt and stag hunt, mounted with primer and three square projections for winding steel locks, of engraved steel McLean

2 10. 1005 A Richly Gilt Metal Triple Powder-flask, in the form of a stag's horn, embossed with Adam and Eve driven from Paradise, masks and arabesques—*German*, 16*th century*—9½ *in. long* Harding

22. 1. 1006 A Cow's Horn Powder-flask, faceted and mounted with gilt metal, engraved with medallion heads, foliage, and two chapes of Gothic ornament—18 *in. long* Courcau

1. 11. 6 1007 A Powder-horn, made of a hoof, inlaid with mother-o'-pearl spots Main

13. 2. 6 1008 A Rifle-rest, inlaid with mother-o'-pearl and brass—*German, circa* 1640—51 *in. long* Do.

21. 1009 A Main-gauche, with triangular hilt of pierced scrolls, and long twisted quillons Coureau

31. 10. 1010 A Pair of Small Elizabethan Wheel-lock Pistols, inlaid with engraved ivory—13½ *in. long* Do

33. 12. 1011 A Dagger and Pistol Combined, with martel-de-fer at the end, flint lock, the handle and stem inlaid with ivory and pearl—26 *in. long* Do.

2. 2. 1012 A Powder-flask, of wood, inlaid with engraved ivory and brass Main

53. 11. 1013 A Couteau de Chasse, with ivory handle, carved with lions, dogs, and other animals, in high relief, in a velvet scabbard, on which are ivory medallions of cupids and a boar-hunt, mounted with silver; in the sheath are also a dagger, knife and fork, with ivory handles, carved with groups of boys—32 *in. long* Dureen

32. 11. 1014 A Green Velvet Pouch for Cartridges, with ebony powder-flask, carved with a man in the costume of the 16*th century*, mounted with engraved and damascened steel Do.

21. 1015 Another, the pouch of leather, with ebony flask Harding

53. 11. 1016 A Rapier, the hilt pierced and richly chased with figures and with chain border, the pommel with figures and arabesques, blade by Satuguno—16*th century*—45 *in. long* McLean

23. 2. 1018 A Circular Copper Powder-flask, with masks and arabesque ornaments, in fine repoussé work—*German*, 16*th century* Harding

4. 4. 1019 A Cup-hilted Rapier, with twisted quillons, the cup slightly pierced, and with engraved gilt lines Rome

7. 7. 1020 Another, the cup of pierced basket-pattern, and with curved quillons Dureen

15. 15. 6 1021 A Spanish Cup-hilted Rapier, with four medallions of figures in pierced borders Coureau

6. 6. 1022 Another, the cup pierced with a boar-hunt Do.

16. 16. 6 1023 A Rapier, with pierced cup hilt Main

34. 13. 1024 A Two-edged Sword, with depressed cup-hilt and pommel, chased with equestrian figures and knights Durreen

48. 15. 1025 A Long English Rapier, with swept hilt and guard, encrusted with silver, the pommel with masks, flowers, and arabesques, in silver, with original grip and poker blade Do.

44. 5. 1026 A Wheel-lock Pistol, the stock and butt inlaid here and there with ivory, engraved with two coats-of-arms and monogram, H.F., the cap to wheel-lock richly engraved and gilt, with gilt trigger guard, the barrel engraved with initials C. T., and date 1610

1027 The Companion Pistol Courcau

110. 5. 1028 An English Wheel-lock Rifle, with elaborately carved wood butt, the lock and barrel richly encrusted with silver, with the Tudor rose, and arabesque ornament, and with initials and date, H.W. 1628, in silver Durreen

39. 18. 1029 A Wheel-lock Arquebus, the lock partly covered with pierced brasswork, the butt and stem inlaid with engraved ivory, and figures of satyrs, animals, &c., in mother-o'-pearl, and two figures of the same in 17th century costume, the lid to winch-box having a whistle Courcau

66. 3. 1030 A Wheel-lock Pistol, of unusual length, the barrel beautifully chiselled with masks and arabesques, in medallions in the centre and at each end, the stock and oviform butt inlaid with masks, animals, birds, &c., in mother-o'-pearl Durreen

50. 8. 1031 A Wheel-lock Pistol, with ball-shaped butt, and bands of brass chased with arabesques, circular medallions of female figures, and lion's head boss, inlaid with ivory, engraved with men and animals—*German*, 16*th century* Harding

39. 18. 1032 A Stag's-horn Powder-flask, carved with an equestrian figure hunting a stag, and engraved with a centaur carrying off a female—*German, circa* 1600 Do.

18. 18. 1033 A Large Two-handed Sword, with serrated blade, with original grip and armourer's mark—*German or Flemish, circa* 1600 Durreen

16. 16. 1034 A Large Two-handed Sword, the blade gilt, and damascened with portraits and inscription—16*th century* Courcau

1035 A Boar-spear, with plain steel blade, slightly grooved—*German*

1036 A Glaive, damascened with a shield of arms, surmounted by a cardinal's hat and scroll, foliage on gilt ground, inscribed I. T. H. I. B., and *dated* 1748—*Venetian*

1037 A Boy's Halberd, mounted with gilt brass ferrule, chased with arabesque ornament—*Italian*, 16*th century*

1038 A Linstock, formed of two dragon's heads, with open knop below, chased with five masks, the blade pierced in the centre

1039 A Halberd, engraved with oval shields of arms and arabesque foliage, and damascened with gold—*Italian*, 16*th century*

1040 A Partisan, with channelled broad blade, engraved with a vase of flowers, scrolls, and other ornaments below, and damascened with gold—*inscribed* "Chur Maintz"

1041 A Halberd, with long four-sided spike, and engraved with scrolls and gilt, with original haft—*a rare example*—*German*, 16*th century*

1042 A Partisan, chiselled with armed warriors, masks, arabesques, and scrolls

1043 A Circular Shield, richly engraved with six rayed bands, with medallions of knights, an elephant, centaur, &c., and border of arabesques, on gold ground—22 *in. diam.*

1044 AN EMBOSSED STEEL BREASTPLATE, the work of the Milanese armourer Paolo de Negroli—*circa* 1530–40

This splendid piece of armour, considered as a specimen of artistic metal-working, is entitled to be ranked amongst the most beautiful decorative productions of the Italian Cinque-cento period; it is, moreover, signed by the artist in a very conspicuous manner—an unusual practice, and a proof that he considered it one of his principal performances. The name of Negroli, like that of Cellini in the kindred goldsmith's art, has attained a representative celebrity. There were two brothers of the name, Filippo and Paolo, who appear to have very frequently worked together, and are recorded to have executed rich suits of damascened armour for both Francis I. and the Emperor Charles V. The signature of Paolo occurs on the present specimen, engraved on a ribbon-scroll in the lower part of the breastplate, as follows:—"S. O. Paulus de Negrolis me fecit."

The raised ornamentation is entirely executed en repoussé, i.e. by hammered work and chasing. In the left side, towards the lower part,

1044

1045

the plate has been perforated by a musket bullet, said to be the shot which slew the celebrated Elector Maurice of Saxony, who is reputed to have worn this breastplate at the fatal battle of Silvershausen (1553). The breastplate is of large size and very massive, of an oval shape and very convex in the lower part; the fashion affected during the earlier years of the 16th century, and which (towards 1550) was succeeded by the pointed and sharp-ridged or keeled style. It is entirely covered with bold arabesque scroll-work of the most admirable design, in unusually high relief. The principal motives are, in the lower part, two terminal sphinxes or sirens, with grotesque human masks, in profile; these are placed one on each side regardant, their lower extremities terminate in a scroll or stalk, the involutions of which, richly clad with acanthus leaves, tendrils, rosettes, &c., rise to the summit of the plate; in the upper part these two scrolls are coupled together in the centre by a female sphinx, with outstretched wings boldly displayed. The scroll foliage is further enriched by birds perched on the branches; round the margin, at the summit, where the gorget joined on to the breastplate, is a broad band ornamented with a frieze of tritons and sea-nymphs on a small scale, in the style of Andrea Mantegna, and round the arm-gussets are narrow bands of interlaced foliated ornaments; these portions are etched or engraved, the flat ornamentation contrasting very effectively with the high relief and sharp decisive execution of the ornaments of the body of the piece.

H. M.

Vide Illustration

1045 A STEEL "CHANFRON," or armour-plate for a horse's head—*Milanese work—circa* 1540–50

2446. 15.

In the decoration of this piece are three vertical bands of embossed or repoussé work in high relief, alternating with two plain or flat stripes, in the centre of which are narrow vertical columns of etched arabesque work. The repoussé ornaments consist of masks, nude classical figures, birds, sphinxes, &c., interspersed amidst acanthus scrolls. It has considerable similarity in style to the breastplate by Negroli.

H. M.

Vide Illustration

Dureen.

1046 AN EMBOSSED STEEL HELMET AND GORGET—

Italian (Milanese work)—middle of the 16th century

2?

147.

This helmet is entirely covered with acanthus scroll arabesques of very elaborate design, the vizor being ornamented in addition with a bold satyr's mask, from which the scroll-work radiates. The work is in high relief, and its general style resembles that of the breastplate of Negroli and the horse chanfron previously described. Judging both from the shape of this helmet and the details of the ornamentation it is not earlier in date than about 1550.

H. M.

OLD FRENCH DECORATIVE OBJECTS AND FURNITURE.

20. 9. 6

1047 A Louis XIV. Boulle Bracket Clock, in scroll-shaped case, mounted with borders and ornaments of chased or-molu—15 *in. high*; and bracket—en suite Main

37. 15.

1048 A Clock, in Louis XVI. vase-shaped case of or-molu, chased with masks, foliage, and scrolls, and with a snake of the same round the base, whose head points to the dial—on square or-molu pedestal, inlaid with four plaques of old Sèvres porcelain, painted with cupids and trophies, in dark-blue and gold borders—15½ *in. high*

From Versailles. Durlacher

42.

1049 A Louis XVI. Barometer, by Passemant au Louvre, in or-molu case, chased with fruits and foliage, inlaid with two plaques of old Sèvres porcelain, painted with cupids in colours, in green and gold borders—26½ *in. high* Agnew

115. 10.

1050 A Clock, by Dutour, horloger d'ordinaire de S. A. Monsignor le Duc d'Orléans, in Louis XVI. case of or-molu, formed as an altar, chased with wreaths and festoons of flowers, branches of laurel foliage and other ornaments, surmounted by a vase and cover, with rams' heads, fruits, and acanthus foliage—on white marble plinth, mounted with chased or-molu—25 *in. high*

Formerly belonged to Philippe Égalité Davis
Left at Colworth by Mdlle. du Thé

28. 7.

1051 An Oak Table, of Louis XV. design, with scroll border and legs, and shelf beneath, carved with flowers and foliage—24 *in.* by 14 *in.* Lucas

99. 15.

1052 A Louis XV. Small Marqueterie-table, of rosewood and tulip-wood, with shelf beneath, the top inlaid with a landscape and trellis ornament in scroll borders, and with flowers and foliage on the sides and shelf, mounted with chased or-molu Durlacher.

231. 1053 A Louis XVI. Cabinet, of tulip-wood, with raised borders, with two large folding-doors, each with two glazed panels, enclosing shelves, mounted with borders, mask, and scroll ornaments of chased or-molu—6 *ft.* 6 *in. high*, 5 *ft.* 4 *in. wide*
From the Petit Palais de Versailles Dowson

131. 5. 1054 A Louis XV. Shaped Marqueterie Writing-table, inlaid with flowers and foliage in coloured woods, mounted with handles, scutcheons, and borders of richly chased or-molu, the top covered with crimson velvet—6 *ft. long* D°
From the Petit Palais de Versailles

14. 3. 6 1055 A Large Walnut-wood Arm-chair, with shaped back, carved with scroll foliage, the arms carved with acanthus foliage, the seat and back covered with needlework D°

25. 4. 1056 A Pair of Walnut-wood Chairs, with high open backs, carved with scrolls, on curved legs, with stretchers D°

72. 9. 1057 A Louis XV. Walnut-wood Sofa, carved with wreaths of flowers, and scrolls, and covered with damask D°

53. 11. 1058 A Fauteuil, en suite, covered with crimson satin damask Magniac

54. 12. 1059 A Corner Chair, nearly similar, covered with stamped Utrecht velvet Seligmann

336. 1060 A Suite of Louis XV. White and Gold Drawing-room Furniture, covered with old Beauvais tapestry, with subjects after Oudry, in borders of flowers and foliage in colours: consisting of
A pair of sofas
Four fauteuils
Six chairs
Isaacs.

84. 1060A A Pair of Fauteuils, covered with tapestry, with birds and animals; and a pair of larger ditto, covered with needlework Goodhart

78. 15. 1061 A Pair of Louis XIV. Carved and Gilt High-backed Chairs, covered with needlework Dowson

57. 15. 1062 An Oblong Ditto Stool, covered with old Beauvais tapestry, with a boy piping, and a girl in a landscape D°

1063 A WHITE AND GOLD EASY-CHAIR, with tall back and seat, covered with needlework; and a pair of ditto foot-stools

1064 A PAIR OF LOUIS XV. CARVED AND GILT POLE FIRE-SCREENS, with flowers, scrolls, and foliage, with old French needle-work panels, with a boy in a landscape holding a gun, and a girl in a landscape—on carved and gilt tripod stands

1065 A PANEL OF OLD BEAUVAIS TAPESTRY, with a boy and girl, and a boy playing on a pipe in a garden, mounted in Louis XV. carved wood frame, partly gilt, forming a fire-screen

1066 AN OBLONG PANEL OF AUBUSSON TAPESTRY, representing a garden scene, with a boy gathering cherries and a boy on a swing, a boy on a goat, and children with poultry and animals—9 *ft.* 2 *in.* by 14 *ft.*

1067 A SUITE OF OLD AUBUSSON TAPESTRY: consisting of

A PANEL, with a garden scene, and four children round a may-pole, and a dog, goats, and rabbits in the foreground, in border of laurel foliage and palms; above are festoons of flowers and wreaths of flowers supporting a musical trophy, suspended by a knot of ribbon—8 *ft.* 4 *in.* by 9 *ft.* 2 *in.*

1068 A PANEL, with a boy on a swing, two girls, and an infant with a lamb, animals and birds—8 *ft.* 4 *in.* by 6 *ft.* 10 *in.*

1069 ANOTHER PANEL, with a boy gathering cherries, two girls, and infant and poultry—8 *ft.* 4 *in.* by 4 *ft.* 6 *in.*

1070 ANOTHER, with a boy taking a bird's nest, a girl holding a cage, and a boy and girl seated—8 *ft.* 4 *in.* by 4 *ft.* 3 *in.*

1071 AN UPRIGHT PANEL OF OLD FRENCH TAPESTRY, with bouquets of flowers, in trellis-pattern borders of flowers wreathed with ribbons—8 *ft.* 10 *in.* by 3 *ft.* 6 *in.*

End of Eighth Day's Sale.

Ninth Day's Sale.

On WEDNESDAY, JULY 13, 1892.

AT ONE O'CLOCK PRECISELY.

N.B. The Silver will be on view on and after Saturday, the 9th.

SILVER—*All at.*

5. 5. 1081 A Set of Four Small Decanter-stands, pierced, and chased with scrolls, and with waved gadroon edges Simmons

9. 9. 1082 A Set of Six Ditto, nearly similar (one with glass lining to form butterdish) Magniac

8. 18. 6 1083 A Pair of Ditto, pierced, and chased with birds and scrolls Marshall

1. 1. 1084 A Pair of Cut-glass Pepper-casters, with silver mounts Williams

7. 1085 An Oval Pierced Soy-frame, with engraved borders, on ball and claw feet; and four cut-glass bottles, silver-mounted Main

7. 5. 1086 A Circular Pierced Cruet-frame, with beaded edge, on ball and claw feet, with six cut-glass cruets, two silver-mounted Samuel

22. 1. 1087 A Set of Four Table Candlesticks, on spirally fluted vase-shaped stems and round feet, chased with foliage and beaded ornaments—1762 Main.

1088 Six Dessert Knives and Twelve Dessert Forks, with agate handles; and seventeen small steel knives, with similar handles, and chased silver ferrules—in mahogany case

1089 Eighteen Dessert Knives and Forks, with partly fluted handles—in mahogany case

1091 Twelve Steel Knives, with old Dresden porcelain handles, painted with flowers

1092 Fourteen Ditto

1093 Six Gilt Steel Knives, with porcelain handles, painted with flowers in pink; and two dinner-knives, with mother-o'-pearl handles

1094 Fourteen Gilt Steel Knives, with old Dresden porcelain handles, painted with flowers

1095 Six Ditto, the handles painted with boys in landscapes, in pink, in blue trellis borders

1096 Eight Table Knives; fifteen small knives; and a carver and fork, with king's pattern silver handles

1097 A Pair of Basket-pattern Blackware Teapots and Covers, mounted with silver

1098 A Larger Ditto, similar; and a plain ditto

1099 A Set of Three Brownware Beer-jugs, with hunting scenes in relief, mounted with silver rims

1100 A Large Ditto, nearly similar

1101 Another, with a medallion of figures carousing

1102 Another, with a hunting scene and bands of flowers and vines, the handle formed as a hound

1103 A Large Jug, formed as a man's head wearing a cap, the tassel forming spout

SILVER-GILT—*At per Oz.*

A PLAIN-PATTERN SERVICE, with feathered edges, and engraved ribbons and medallions on the handles

			oz.	dwt.	
5. 4. 6	1104	TWELVE TABLE-FORKS	27	5	Philpot.
4. 8.	1105	TWELVE DITTO	26	4	Samuel
4. 8. 8	1106	TWELVE DITTO	26	15	Do.
6. 0. 8	1107	TWELVE TABLE-SPOONS	25	12	Philpot.
4. 19. 1	1108	TWELVE DITTO	26	0	Fulton
1. 10.	1109	A PAIR OF GRAVY-SPOONS	9	0	Heath
4. 5. 9	1110	SEVENTEEN DESSERT-FORKS	24	10	Doughty.
4. 9. 3	1111	EIGHTEEN DESSERT-SPOONS	25	10	Do.
4. 7.	1112	FIFTEEN TEASPOONS; six eggspoons; and a pair of sugar tongs	14	10	Samuel.

KING'S-PATTERN SERVICE.

7. 17. 3	1113	TWELVE TABLE-FORKS	38	10	Main
7. 14. 7	1114	TWELVE DITTO	38	13	Do.
7. 18.	1115	TWELVE DITTO	38	14	Tidey
6. 16. 6	1116	TWELVE DITTO	38	2	Samuel
7. 9. 10	1117	TWELVE TABLE-SPOONS	39	2	Main
7. 11. 9	1118	TWELVE DITTO	38	15	Davis
8. 16. 10	1119	TWELVE DITTO	39	6	Tidey
5. 16. 7	1120	TEN DITTO	32	11	Main
4. 15.	1121	TWELVE DESSERT-FORKS	24	14	Do.
5. 6. 5	1122	TWELVE DITTO	23	13	Do.
8. 7. 2	1123	TWENTY-TWO DITTO	43	12	Solomon
5. 1. 2	1124	TWELVE DESSERT-SPOONS	23	16	Main
5. 8. 8	1125	TWELVE DITTO	24	3	Do.
8. 7. 3	1126	TWENTY-TWO DITTO	44	12	Davis
2. 15. 8	1127	A PAIR OF GRAVY-SPOONS	13	2	Main
2. 15. 11	1128	A PAIR OF DITTO	12	18	Do.
2. 14.	1129	A PAIR OF DITTO	13	10	Philpot
3. 8. 7	1130	A PAIR OF SOUP-LADLES	17	18	Main

		oz.	dwt.
1. 15. 5	1131 One Ditto . . Doughty . .	9	9
1. 18. 8	1132 A Larger Ditto . . Do . . .	10	16
19. 1	1133 A Pair of Sauce-ladles . Main . .	5	9
1. 10. 3	1134 Three Ditto . . . Do . . .	8	13
2. 15. 4	1135 A Cheese-scoop; a marrow-spoon; and three skewers . . Doughty .	15	9
8. 6. 4	1136 Eighteen Teaspoons; six salt-spoons; two pairs of sugar-tongs; and a caddy-spoon Cheyleemore	30	5
7. 10. 11	1137 Thirteen Teaspoons; four eggspoons; six salt-spoons; a sugar-spoon; and a pair of sugar-tongs . . . Do	26	5
2. 3. 5	1138 A Pair of Sugar and Sauce-ladles; and a pair of butter-knives . Do	7	18
1. 14. 10	1139 Three Butter-knives. . Do . . .	5	10
3. 17. 11	1140 A Fish-knife and Fork aldwinkle	11	8

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4. 15. 8	1141 Sixteen Coffee-spoons, with shell bowls, the handles chased with masks . Philpot .	8	14
3. 19. 9	1142 A Pair of Sugar-nippers, chased with foliage; and a pair of grape-scissors, chased with vines, and partly gilt . Bradalbane	5	14
4. 19. 5	1143 Eight Fiddle-pattern Table-spoons; six dessert-forks; and five teaspoons. Doughty .	30	12
2. 17.	1144 Five Plain Eggspoons; a threaded mustard-spoon; a marrow-spoon; three small sugar-bows; and a pair of skewers, the handles chased with wreaths of foliage . . Main . .	7	0
1. 8. 8	1145 Four Butter-knives, with beaded handles Doughty	4	6
3. 1. 1.	1146 A Soup-ladle; and a pair of sauce-ladles, with shell bowls and scroll handles . aldwinkle	9	8
1. 7. 7	1147 A Pierced Fish-trowel . Doughty	4	12

			oz.	dwt	
3. 15. 11	1148	A Large Ditto, the handle chased with a figure of Justice.	9	16	Lyon
6. 6. 1	1149	Six Small Wire Toast-racks	19	8	Do
6.	1150	Six Ditto	20	0	Solomon
3.	1151	One Larger Ditto	8	18	Main
2. 9.	1152	A Ditto, the border chased with flowers . . .	12	5	aldwinkle
2. 13. 1	1153	A Pap-boat, with threaded edge; and a wine-funnel, with chased borders	8	17	Crichton
2.	1154	A Circular Stand, with threaded edge; and one, with gadroon edge	4	0	Do
1. 15. 8	1155	A Miniature Plain Waiter, with shaped border, on three feet—4½ *in. diam.*	3	9	aldwinkle
15.	1156	A Miniature Saucepan; and a muffineer . .	1	15	Doughty
12. 10.	1157	A Plain Boat-shaped Cruet-frame, with scroll ends and reeded borders, with eight cut-glass cruets, mounted with silver; and two silver spoons .	28	8	Vokins
18. 2. 3	1158	An Egg-stand, with four cups and spoons; and boat-shaped salt-cellar, partly fluted. . . .	16	15	Main
27. 13.	1159	A Set of Eight Circular Salt-cellars, on feet, fluted, and chased with flowers and shell borders .	39	10	Do
4. 0. 7	1160	A Pair of Plain Two-handled Boat-shaped Salt-cellars, on diamond-shaped feet . . .	5	4	Joseph
17. 1. 7	1161	A Set of Six Ditto, partly fluted, on oval feet; and six spoons, with shell bowls and bow handles .	21	7	aldwinkle
3. 4. 9	1162	A Plain Oval Mustard-pot, with reeded borders and handle, blue glass liner; and a mustard-ladle	4	1	Lyon
3. 8.	1163	Another, with engraved borders, the lower part pierced, moulded glass liner; and a mustard-spoon	3	8	Main
7. 2. 6	1164	A Pair of Escallop Shells, with chased handles, on feet formed as shells	9	10	Do
2. 14. 9	1165	A Plain Globular Saucepan and Cover, with spout, for gravy	17	6	Do
15. 16. 3	1166	A Pair of Shaped Goblets, chased with a band of scroll foliage, with acorns, thistles, and shamrocks, and partly fluted	27	10	aldwinkle

		oz.	dwt.
76. 10. 8	1172 A Centre-piece, on ribbed stem and triangular foot, chased with scroll foliage and flowers, in high relief, with pierced centre basket, holding cut-glass dish, and branches for six lights, chased with flowers Crichton . .	448	0
12. 12. 2	1173 Four Plain Chamber Candlesticks, with scalloped borders, and extinguishers Main .	38	16
5. 13. 4	1174 A Pair of Ditto, with gadroon borders, chased with acorns and foliage . Lyon . .	34	0
2. 11. 3	1175 A Vase-shaped Caster, chased with flowers, shells, and scrolls—1732 . Main . .	2	14
2. 4. 3	1176 A Larger Ditto—en suite—1738 Aldwinkle	2	19
9. 13. 9	1177 A Set of Four Oval Pierced Salt-cellars, with corded edges, on ball and claw feet—1772—glass liners . . Bayneg .	6	5
16. 10.	1178 Four Ditto, chased with birds and foliage, and waved gadroon borders—1770—blue glass liners; and four spoons with chased bow handles . . Wilkinson	8	5
13. 5. 3	1179 A Pair of Sauce-boats, with scroll handles and beaded edges, on three feet—1774 Aldwinkle	17	8
24. 8. 9	1180 A Pair of Circular Waiters, with pierced borders, and feet, chased with fruit and foliage, and gadroon edges—8¼ *in. diam.*—1776 Duveen	28	15
10. 0. 9	1181 A Pair of Oval Waiters, with beaded edges, on ball feet—9 *in. long—old Cork hall-mark* . Breadalbane	18	5
10. 13. 2	1182 A Pair of Larger Ditto, similar—10¾ *in.* . . Lyon	31	4
8. 18. 6	1183 A Flat-shaped Teapot, partly fluted, the handle and spout chased with foliage . . Breadalbane	17	0
3. 16. 2	1184 A Flat Pierced Stand, with lamp, for a teapot, fluted, and chased with flowers . . . . Tessier	3	17

			oz.	dwt.
37. 18. 3	1185 A	TEAPOT, coffee-pot, sugar-basin, and cream-jug, chased with bouquets of flowers, scrolls, and shell ornament, in relief	84	5
11. 3. 1	1186 A	TEAPOT, chased with flowers in scroll foliage borders, a mask under the spout, on three feet formed as terminal male figures . . .	26	5
27. 3. 9	1187 A	COFFEE-POT, chased with wreaths and festoons of flowers and scrolls, in relief—1748—on engraved tripod stand, with lamp—1754. . . .	36	5
57. 19.	1188 A	GLOBULAR TEA-KETTLE, chased with flowers and scrolls, on open tripod stand, with lamp, chased with shells and scrolls, and scroll feet—1749 .	61	0
132. 17.	1189 A	LARGE TEA-KETTLE, boldly chased with a fox-hunt, fruit, flowers, shells, and scrolls, in relief, the spout formed as an animal's head, and with melon knob, on tripod stand, with lamp, pierced, and chased with vine foliage, grapes, and flowers, scroll legs and feet, chased with shells—*by Paul Lamerie*, 1719	136	0
17. 4. 4	1190 A	JUG, boldly chased with flowers, shells, scroll foliage, and ornaments—*Exeter hall-mark*, 1733 .	19	11
10. 1. 4	1191 A	SMALL PIERCED SUGAR-BASKET, chased with medallion heads, and festoons of foliage, on round fluted foot, with beaded borders and open twisted handle—1771—blue glass liner . . .	3	16
8. 13. 4	1192 A	SUGAR-BASKET, of open wire pattern, chased with squirrels, birds, branches of foliage, and ribbons, with waved gadroon border and twisted handle—1770—blue glass liner	5	2
5. 7. 9	1193 A	LARGER DITTO, chased with festoons of flowers, ribbons, and a shield, with corded edges and twisted handle—1772—blue glass liner . .	4	18

		oz.	dwt.
17. 10.	1194 An Oblong-shaped Pierced Tea-caddy and Cover, with gadroon borders, chased with foliage and fruit at the angles, and flower knob, on pierced scroll foliage feet—1766—with blue glass liner, forming a sugar-vase . Duveen .	10	0
1. 10. 7	1195 A Circular Sugar-basin, spirally fluted, and chased with flowers and a shield—1772 Bread albane	6	9
11. 18.	1196 A Smaller Ditto, the lower part spirally fluted . Duveen	3	14
12. 17. 3	1197 A Beaker-shaped Cream-jug, with bands in slight relief . . . . . Do. . .	3	12
13. 4. 6	1198 A Plain Helmet-shaped Cream-jug, on three scroll feet . . Phillips . .	7	0
55. 11. 6	1199 A Helmet-shaped Cream-ewer, on oval foot, with reeded band in relief, and scroll handle—1746 . Boore	4	3
17. 4. 6	1200 A Larger Ditto, on tripod feet, chased with lions' masks—*old Irish hall-mark* Phillips	6	6
55. 11. 6	1201 A Pair of Sugar-vases, with pierced covers, and three open scroll handles, chased with shells, waves, and spiral ornament—1766 aldwinkle	23	13
7. 16. 4	1202 A Pair of Oviform Pierced Sugar-vases, on tripod stand, chased with rams' heads, and feet, and festoons of foliage in relief . Phillips .	13	12
17. 2. 9	1203 An Oval Pierced Bread-basket, with spiral beaded ornament, and waved corded edge, and gadrooned handle—1772 . aldwinkle	22	17
33. 12.	1204 An Inkstand, with pierced gallery at the back, and pen-tray in front, with gadroon borders, on open scroll feet, and three silver-mounted ink-bottles, with taper-stand—1763 . Duveen .	24	0
11. 17.	1205 A Ladle, with long hexagonal-shaped handle, with flattened end—*London hall-mark*, 1641 Tissier	3	19
17. 11. 6	1206 A Boat-shaped Cream-ewer, chased with farm scenes, in border of scrolls, and with serpent handle . . . Duveen .	7	18

		oz.	dwt.
36. 7. 6	1207 A Helmet-shaped Cream-ewer, the sides chased as shells, a mask under the spout, and with serpent handle on stem, formed as a crouching monster, and oval foot—1683	8	10
9. 14. 3	1208 A Two-Handled Cup, chased with a shield, and corded band in relief, with engraved borders, the lowest part spirally fluted—1706	6	14
21. 12.	1209 A Plain Queen Anne Goblet, on bulb stand and round foot—7½ *in. high—by William Gamble*, 1705	8	3
21. 0. 9	1210 The Companion, 1705—*by the same* . . .	8	5
41. 0. 9	1211 A Large Tankard and Cover, with scroll handle, and thumbpiece, chased with flowers and scrolls, and with spout to form jug—1697	43	4
11. 8. 9	1212 A Tankard, engraved with the figure of a man, birds, and plants, and with raised bands of reeded ornaments—1688	7	3
36. 13.	1213 A Plain Tankard with flat cover, and chased scroll thumbpiece—1683	21	0
42. 15. 3	1214 A Cup, with a broad band of strap ornament, chased with dolphins, fruit, and rosettes in medallions, in borders of scroll foliage and flowers, on tall plain baluster stem and round foot, chased with fruit, flowers, and scrolls, and border of diamond and strap ornament, and engraved with date 1597—8½ *in. high*	9	2
14. 12. 9	1215 An Elizabethan Cup, with band of engraved scroll foliage, and strap ornament, on stem with flattened knop, and round foot with chased border—6¼ *in. high*	6	19
45. 3. 2	1216 A Cup and Cover, nearly similar, the cover surmounted by a figure of a soldier with an arquebus—1576—9 *in. high*	11	3

		oz.	dwt.
1217	A Set of three Elizabethan Beaker-shaped Cups and Covers, with seal tops, engraved with trellis pattern ornament, the borders of covers and feet chased, and with remains of original gilding—5⅜ *in.*, 5⅞ *in., and* 6⅜ *high, one with London hall-mark* 1576, *and inscription on foot, "the gyfte of Christopher Bure, anno* 1636 "—*the others old Newcastle hall-mark, one inscribed "the gyfte of John Bure,* 1616," *the other with initials W. S. B. A. on the foot, and date* 1569 *on the cover*	29	19

SILVER-GILT.

1218	A Pair of Plain Table-spoons—*old Irish* .	4	4
1219	Four Ditto, the bowls chased with shell and scroll ornament—1755, &c. . .	7	4
1220	A Pair of Rat-tailed Dessert-spoons—*temp. Queen Anne* . . .	2	16
1221	A Set of Six Rat-tailed Table-spoons, with flat handles, and bowls chased with scrolls—1688 .	10	19
1222	A Twisted Wire Toast-rack; and a ditto egg-stand, with two cups; six metal-gilt spoons; and four enamelled ditto egg-cups . .	22	15
1223	A Pair of Sugar-vases and Covers, spirally fluted, and chased with wreaths of flowers, and shields, on pierced and chased circular feet—glass liners; and a pair of leaf-pattern spoons .	18	10
1224	A Cylindrical Caster, chased with a band of arabesque foliage round the centre, and leopards' masks, vine foliage, and grapes above and below, on round foot . .	4	5
1225	A Taper Candlestick, on vase-shaped stem and square foot, chased with shells—1764 . .	4	7

FOREIGN SILVER.

		oz.	dwt.
1226	FOUR DESSERT-SPOONS, of threaded and shell pattern —*French*	6	17
1227	AN OVAL TWO-HANDLED SILVER TRAY, the centre embossed with fruit, in pierced borders, with flowers in trellis—13 *in. long*		
1228	A SMALLER DITTO, embossed with cornucopiæ, and scrolls—9 *in. long*		
1229	A SPOON, with long handle, the top chased with Abraham's Sacrifice, the bowl supported by feet, with tigers' masks		
1230	A SMALL GLOBULAR TEAPOT, the border engraved with flowers and foliage—*Amsterdam*	10	5
1231	A SPIRALLY FLUTED CHOCOLATE-POT, with chased spout and cover, on tripod legs—*Paris* . .	25	2
1232	A SMALL OVIFORM LAITIÈRE, on tripod claw feet, with chased borders, and spout formed as a horse's head —*Paris*	7	5
1233	A CIRCULAR STAND, for a sugar-vase, the border and foot pierced, and chased with medallion heads and festoons of flowers and foliage, and partly gilt, and beaded edges—*Amsterdam;* and a spoon, with hoof handle	9	7
1234	A PAIR OF CIRCULAR OPEN-WORK SALT-CELLARS, on tripod feet, chased with flowers and scrolls—*Regensburg*—blue glass liners; and a pair of spoons, with chased bowls, and bow handles .	4	18
1235	A PAIR OF VASE-SHAPED PEPPER-CASTERS, spirally fluted, and chased with festoons of flowers—*Paris*	5	15
1236	A PAIR OF SUGAR-CASTERS, spirally fluted, and chased with flowers, on feet chased with shells—*The Hague*	24	0

		oz.	dwt.
19. 10.	1237 A Pierced Cruet-frame, with two scroll handles, chased with flowers, shells, and scrolls. on open foliage feet — *Amsterdam* — with two cut-glass bottles, silver mounted, and an English silver pepper-caster, chased with shells and scrolls— 1741 . Main	31	16
6. 15.	1238 A Pair of Table Candlesticks, with spirally fluted stems and feet—*Augsburg, 18th century* . . .	19	16
16. 10.	1239 A Pair of Table Candlesticks, of Louis XV. design, chased with rose-branches and flowers, foliage, and scrolls, in relief—*Amsterdam*—12¼ *in. high* .	46	17
7. 5.	1240 A Beaker, engraved with flowering trees, fruit, and birds, in Chinese taste, in three compartments .	10	6
2. 2.	1241 A Small Beaker, engraved with a coat-of-arms, motto, and monogram G. G., and lined with lead —2½ *in. high, all at* Gall		
3.	1242 A Pair of Cut-glass Oil and Vinegar Cruets, mounted with silver lips, scroll ornament, and feet—*Nuremberg, all at* Tidey		
3. 10.	1243 A Glass Claret-jug, mounted with silver lid, engraved with a coronet and monogram—*all at* Main		
4.	1244 Six Steel Dinner-knives, with old French silver handles, chased with Cupid with a torch, in medallions, in borders of cupids, lyres, and scroll foliage		

Coventry Main Phillips Seligmann

FOREIGN SILVER-GILT.

		oz.	dwt.
1245	SIX OLD DUTCH SPOONS, with rat-tailed bowls (some with inscriptions), the handles chased with figures	10	9
1246	SIX DITTO	9	4
1247	TWELVE SMALL SPOONS, with twisted handles, the bowls nielloed	10	6
1248	AN OVAL TWO-HANDLED BOWL, with scalloped border, embossed with a bird and fruit, in border of scrolls—*Augsburg*—6½ *in. long*	4	7
1249	ANOTHER, embossed with a view of a Palace, with a coach, and figures on a terrace, in border of scrolls —*Augsburg*—6½ *in. long*	4	15
1250	A SMALLER DITTO, embossed with spiral bands of scroll ornament, with raised centre—*Ulm*—5¼ *in.*	3	0
1251	A PINE CUP AND COVER, on vase-shaped stem, and round foot, with bosses in relief, in borders of strap ornament, and chased with fruit and scrolls, the cover surmounted by a silver flower—*by Esaias Zur Linden, Nuremberg, early 17th century* —12¼ *in. high*	16	3
1252	A PINE CUP AND COVER, on silver stem, formed as a tree trunk, with a woodman lopping branches, and flower top—*Darmstadt*—10 *in. high* . . .	8	10
1253	ANOTHER, on similar stem, the cover surmounted by a figure of a bird—10 *in. high*	8	17
1254	A PINE GOBLET, with raised band of embossed ornament round the top, on vase-shaped stem—*Nuremberg*—6¾ *in. high*	6	3
1255	A CUP, with octagonal top, embossed with a band of bulb ornaments, and chased with foliage, on vase-shaped stem, with pine ornaments, and octagonal foot, etched with initials P. S. T.—*German*— 8¼ *in. high*	8	10

		oz.	dwt.
1256	A Fluted Goblet, of octagonal form, with panels of birds and flowers, in flat chasing, on vase-shaped stem, and fluted foot, with scalloped border—5¾ *in. high* . Boore	6	5
1257	A Goblet, of similar form, the stem and foot fluted, and chased with flowers, fruit, and foliage—5½ *in. high* . Ehrenbacher	4	16
1258	A Cup and Cover, with bands of scroll foliage, and strap ornament, in flat chasing, the lower part fluted—*Dresden*—6¼ *in. high* . Main	9	5
1259	A Tankard and Cover, with scroll handle and thumb-piece, chased with strap and scroll ornament, and with festoons of drapery, fruit, and foliage in relief—*Augsburg*, ~~17th century~~—7 *in. high* Mainwaring . . .	21	12
1260	A Spirally Fluted Cup and Cover, on foot, chased with bands of vine branches and grapes in relief, a bunch of grapes on the cover—*Dresden*—6¾ *in. high* . William	6	8
1261	Another, spirally fluted, and chased with rose-branches and flowers, and with rose-branch on the cover—6¾ *in. high* . D°.	8	1
1262	A Parcel-gilt Beaker-shaped Cup and Cover, embossed with scroll foliage and flowers—*with inscription at the bottom, and date* 1714—6¼ *in. high* Ehrenbacher	7	10
1263	A Ditto Tankard and Cover, embossed with heart-shaped ornaments, on three ball feet, with scroll handle, with beaded ornament—*Augsburg*—8 *in. high* . . . . Goodhait . .	19	3
1264	A Smaller Ditto, with bands of heart-shaped ornaments, chased with foliage and scrolls, and engraved with figures of Jupiter, Venus, Sol, Saturnus, &c., in medallions round the centre, the handle chased with a mask, and beaded ornament —7 *in. high* . . . . . Ehrenbacher.	18	2

		oz.	dwt.
1265	A Miniature Plain Parcel-gilt Beaker, on chased foot—*Christiania*—2½ *in. high*	0	18
1266	A Large Parcel-gilt Beaker, engraved with Abraham's Sacrifice, Jacob's Dream, and King Solomon's Judgment, in three oval medallions, in borders of scrolls, and with a shield of arms, surmounted by a helmet with crest, initials C.W.B., and date, August 25, 1754—on spirally-fluted foot—*Regensburg*—7¼ *in. high*	14	11
1267	A Goblet, chased with vases of flowers, in borders of strap and scroll ornament, on vase-shaped stem and round foot, chased with festoons of foliage, flowers, ribbons, and scrolls—*by Hannss Winckler, Nuremberg, end of 16th century*—6½ *in. high* .	6	2
1268	A Tankard and Cover, embossed with bands of shell-shaped ornament, on plain foot, and with scroll handle and thumb-piece—*Augsburg*—5½ *in. high*	15	3
1269	A Parcel-gilt Cup and Cover, the lower part and lid chased with a band of spiral fluting and shell ornaments, on three ball feet, and a ball on the cover—6½ *in. high—Augsburg*	10	13
1270	A Large Ditto Tankard and Cover, with scroll handle, chased with fruit, and thumb-piece, formed of a bird and two pomegranates, on three ball feet, chased with fruit and foliage in relief, engraved with a double shield of arms, with inscription and date 1699, in a circular medallion, the lid chased with a cherub and scrolls, and inlaid with a medal of William and Mary, 1689—8 *in. high* .	30	6
1271	A Large Tankard and Cover, with scroll handle, and a band of scroll foliage, in flat chasing, the lower part, foot, and lid embossed with acanthus foliage, and spiral fluting, the lid surmounted by a silver figure of a swan with extended wings—*Leipzig—17th century*—7½ *in. high* . . .	27	8

1. 2. 1272 A Circular Indian Silver-gilt Inkstand, with fluted border, and dome-shaped centre, embossed with ornaments, and with numerous pendent ornaments, on eight feet—11¼ *in. diam.* aldwinkell

3. 13. 6 1273 Two Small Silver-gilt Statuettes, of St. George standing upon the dragon, which he has transfixed with a spear—*each* 2¼ *in. high* aldwinkell

2. 2. 1274 A Spoon, with wooden bowl, and short silver handle, the top formed as a pomegranate, parcel-gilt Boore

2. 2. 1275 An Early Silver Spoon, with short hexagonal-shaped handle, the top chased with an acorn Sibthorpe

10/6 1276 An Elizabethan Silver Neck-band, for a jug, engraved with a band of scroll foliage in strap borders Crichton

End of Ninth Day's Sale.

Tenth Day's Sale.

On THURSDAY, JULY 14, 1892,

AT ONE O'CLOCK PRECISELY.

PORCELAIN.

1. 15. 1280 An Oviform Vase, of Old Vienna Porcelain, painted with birds, foliage and scrolls, in colours and gold Hodgkins

55. 13. 1281 A Jewelled Sèvres Porcelain Jug and Cover, gros-bleu and gold, painted with two medallions of flowers on white ground, and mounted with silver-gilt—*imperfect* Do.

Formerly the property of Tippoo Sahib, and taken at the Siege of Seringapatam

11. 11. 1282 A Pair of Oviform Vases, of French porcelain, with winged serpent handles, each painted with two large medallions of nymphs, with cupid and flowers, on gold ground—28 *in. high* Durveen

71. 1283 A Marcolini Dresden Cabaret, painted with cupids in medallions, in richly gilt borders and gold lines, wreathed with festoons of flowers in gold and pink and white ribbons: consisting of teapot, coffee-pot, sucrier and covers, milk-jug, pair of teacups and saucers, pair of coffee-cups and saucers, and two spoons Davis

93. 9. 1284 An Old Dresden Dinner and Dessert Service, with raised figures of swans and herons, and spiral fluting, painted with flowers in pink: consisting of a large round dish and cover, two large tureens, covers, and stands, two spoons, two small tureens and covers, two swan-shaped sauce-boats, four bowls, two large two-handled dishes, six smaller ditto, twenty round dishes in sizes, two plateaux, fifty-six plates, and three small shells Brauer.

30. 9. 1285 Fifty Old Dresden Spirally-fluted Plates, with basket borders, painted with flowers Mainwaring

2. 1286 A Frankenthal Large Round Dish, painted with flowers in pink; two smaller ditto, similar; and five Nymphenberg plates, painted with flowers Seligmann

2. 12. 6 1287 Eleven Old Dresden Plates, painted with birds and plants in Japanese taste Mainwaring

2. 12. 6 1288 A White and Gold Worcester Dessert Service, with gadroon edges; centre, and nine other dishes; two tureens; two baskets; and three plates, with crest Main

25. 4. 1289 Twelve Sèvres Pattern Plates, painted with Chinese figures, and landscapes in green, flowers on the border, and blue edges

.15. 1290 Twenty Sèvres Pattern Feuille de Choux Plates—*Davenport* Stoddart Lyles

11. 11. 1291 A Frankenthal Dinner Service, with basket-pattern borders, painted with bouquets and sprays of flowers in pink on white ground: consisting of— Seligmann

A circular tureen, cover and stand
Four circular dishes
Three oval ditto
Forty-two dinner-plates
Eleven soup-plates
Three salt-cellars
Two mustard-pots and covers; and one spoon

26. 5. 1292 A Pair of Large Circular Frankenthal Dishes; and forty dinner-plates, with basket-pattern borders, painted with flowers in colours Jacobs

1. 2. 1293 A Ludwigsberg Cylindrical Chocolate-pot and Cover; and hot-milk jug and cover, on three claw feet, painted with landscapes in pink, in oval medallions, and gilt borders Davis

3. 13. 6 1294 A Ditto Chocolate-pot; milk-jug; sucrier and covers; and eleven cups and saucers, painted with flowers in colours, and with basket-pattern borders Mainwaring

.14. 1295 A Ditto Teacup and Saucer, painted with garden scenes, figures, and flowers, on white ground Brown

.18. 1296 Five Ditto Plates, with basket-pattern borders, painted with flowers; and an oval dish, with flowers and pink scrolls on the border Lyles

7. 7. 1297 A Nymphenburg Chocolate-pot, sucrier, and covers; two cups and a saucer, painted with birds, trees, and insects Seligmann

7. 10. 1298 Six Ditto Plates, with raised white basket-pattern, painted with flowers; and five Angoulême plates, painted with flowers Hamburger.

7. 10. 1299 Six Vienna Plates, with basket-pattern borders, painted with fruit and insects on white ground Mainwaring

15. 15. 1300 A Ditto Cabaret, painted with cupids and clouds in pink, on gilt trellis ground, with flowers in colours: consisting of shaped two-handled plateau, teapot, milk-jug, and covers, and beaker and saucer Do.

7. 7. 1301 Nineteen Vienna Dinner-plates and Twelve Soup-plates, with wreath of arabesque ornament, and blue and gold bands on the border Dwelly

1302 A Pair of Biscuit Groups of Venus and Cupid—11 *in. high*—glass shades and stands

22. 1. Hodgkins

OLD SÈVRES PORCELAIN.

19. 19. 1303 Four Circular Dishes, slightly fluted, and painted with wreaths of flowers and blue ribbons on the border, gilt edges Do.

10. 10. 1304 Four Square Feuille de Choux Pattern Dishes, with fluted corners, painted with flowers Mann

9. 9. 1305 Five Circular Dishes, slightly fluted, and painted with bouquets of flowers on white ground, with blue lines on the border Hodgkins

47. 5. 1306 Nineteen Plates, painted with bouquets of flowers, with raised white flowers and scrolls, and blue lines on the border Mainwaring

38. 17. 1307 Twenty-four Plates, with blue and gold edges, painted with bouquets and sprays of flowers, on white ground Hodgkins

43. 1. 1308 Twenty-four Ditto Do.

33. 12. 1309 Twenty-four Ditto Do.

66. 3. 1310 A Dinner-service, with basket-pattern borders, painted with bouquets and sprays of flowers, on white ground, with gilt edges: consisting of two circular tureens, covers, and stands, eight large circular dishes, two smaller ditto, two oval ditto, two double sauce-boats, stands, and spoons, a salad-bowl, two knife-rests, twenty-eight dinner-plates, and eleven dessert-plates Hodgkins

12. 12. 1311 Three Circular Marcolini Dishes; nineteen dinner-plates; and seventeen soup-plates—en suite Do.

25. 4. 1311a An Old Sèvres Basket-pattern Blue, White, and Gold Jardinière, mounted with handles and foot of chased or-molu Do.

29. 8. 1311b An Old Sèvres Jardinière, painted with flowers on blue ground, blue and gold lines on the border Hodgkins

ORIENTAL PORCELAIN.

39. 18. 1312 A Cylindrical Vase, of old Chinese apple-green crackle, mounted with foot, and border of metal-gilt Do.

2. 2. 1313 A Splashed Crimson and Purple Vase, with wide mouth Mainwaring

4. 4. 1314 A Bell-shaped Bottle, of splashed crimson crackle Durlacher.

1. 10. 1315 A Beaker-shaped Vase, of old grey crackle, with ribs in high relief Vokins

37. 6. 1316 An Old Chinese Porcelain Dessert-service, enamelled with landscapes and figures in colours, and small medallions of landscapes on the border, on ground with gilt scrolls: consisting of eight pierced baskets and stands, nine square dishes, with fluted borders, three round dishes, two tureens, covers, and stands, four tureens and six stands, and forty-six plates Warding

4. 4. 1317 Eight Small Round Bowls, Covers, and Stands, enamelled with figures on gold ground, turquoise inside Rathbone

5. 5. 1318 Eleven Ditto Basins and Stands, enamelled with figures and flowering trees, in blue and gold borders, turquoise backs Main

1319 Thirteen Old Nankin Plates, with decorations in red and blue; and four old Chinese plates

1320 A Pair of White Chinese Porcelain Bottles, enamelled with birds and flowers in colours

~~1321~~ Eight Oriental Dishes, enamelled in colours, and mounted with or-molu

1322 A Chinese Porcelain Basin and Cover, enamelled with figures in colours

1323 A Canton Enamel Supper-tray: consisting of six large dishes and covers, painted with figures in colours, and turquoise backs

CHINESE CARVINGS IN JADE, Etc.

1324 A Pair of Plain Bowls and Covers, of pale-green jade, with circular handles on the lids—$3\frac{3}{4}$ *in. high*—on carved and pierced black wood stands of lotos-flower design

1325 A Ewer, of pale-green jade, with engraved ornament, and square handle terminating in a bird's head—$4\frac{5}{8}$ *in. high*—on black wood stand

1326 A Draped Male Figure, holding a sceptre, carved in pale-green jade—$4\frac{1}{8}$ *in. high*—on carved black wood pedestal

1327 A Flat Circular Box and Cover, of the same, carved with characters, blossoms, and bats, in low relief, on engraved trellis ground—3 *in. diam.*

1328 A Pair of Plain Bowls and Covers, of unusually transparent pale-green jade, streaked with veins of brilliant green, with circular handles on the covers—$3\frac{7}{8}$ *in. high*

1329 A Globular Vase and Cover, of pale-green jade, delicately carved with arabesque foliage, the handles formed as dragons' heads, the cover surmounted by a pierced group of dragon and flowers, on tripod, carved with kylins' heads—$4\frac{1}{2}$ *in. high*—on black wood stand

1330 A Bottle, of dark-green jade, carved with arabesque foliage, and band of ornaments, in low relief—6 *in. high*—on wood stand

3. 3. 1331 A Double Matchpot, of the same, formed as the double trunk of a fir tree, carved with branches of fir and bamboo, in high relief—7⅛ *in. high*—on black wood stand Agnew

36. 15. 1332 A Vase, of dark-green jade, elaborately carved all over with flowers and foliage, and with four handles, pierced and carved as a flower and foliage, and three loose rings—9 *in. high*—on carved open-work black wood stand D°

31. 10. 1333 A Disc, of the same, carved with a mountainous river scene, and five figures in a junk, fir and bamboo trees, the reverse with a river scene, bats, fruit trees, and mountains—8 *in. diam.*—on carved black wood stand Tilley

8. 1334 A Square-shaped Vase, of pale-green jade, supporting a branch of foliage and flowers, carved in jade and other stone —on black wood stand Rathbone

6. 16. 6 1335 A Large Group of a Boy Driving a Bullock, in dark-green and white jade, on wood pedestal carved as rocks, with flowers and foliage in jade, coral, mother-o'-pearl, &c. —on oblong carved wood stand, with glass shade

aldwinkle

CHINESE CARVINGS IN ROCK CRYSTAL, AMBER, Etc.

12. 1336 A Rock Crystal Group of two Reclining Kylins D° Rathbone

10. 6 1337 A Group of a Reclining Kylin and a Bird D°

1. 18. 1338 A Reclining Figure of a Horse D°

13. 1339 A Circular Flat Cup, carved with a butterfly and foliage, in high relief Mainwaring

6. 6. 1340 A Large Block of Rock Crystal, carved as a group of rocks and waves—on black wood stand carved with waves D°

10. 10. 1341 A Draped Figure of an Old Man, with long beard—6⅝ *in. high*—carved wood stand D°

2. 15. 1342 A Large Snuff-bottle, of smoked rock crystal, of two strata, carved with a bird and flowers, in high relief, and engraved with a fir tree and mountains, mask and ring handles

Willcox

9. 19. 6 1343 A Cup, carved with lotos-leaves; two others; a small fluted vase; a group of three kylins; three seals with kylins, and three small pieces of carved rock crystal; and a seated figure of an ape in hair crystal—on carved wood stand Rathbone

6. 1344 A Square-shaped Lapis-lazuli Snuff-bottle Harding

4. 1345 A Snuff-bottle, of matrix of amethyst, carved with a seated figure of a fakir, a bat, bird, and foliage Mainwaring

1. 5. 1346 Two Square Rock-crystal Seals, surmounted by kylins; and a group of animals, carved in lapis-lazuli Do.

2. 2. 1347 A Leaf-shaped Plaque, of clouded yellow amber, carved with a reclining Japanese female figure, with a basket of fruits by her side, in high relief Do.

17. 1348 A Large Finger-citron, carved in clouded orange-coloured amber Do.

13. 2. 6 1349 An Amber Carving, formed as a boot, with flowers and foliage, in low relief Sale

1. 11. 6 1350 A Mouthpiece, for a chibouque, formed of three pieces of clouded amber, with two bands of coloured enamel Harding

2. 17. 6 1351 A Snuff-bottle, of transparent amber, formed as a finger-citron; and branch of red coral Mainwaring

3. 3. 1352 A Group of Animals, figures, and trees—a Japanese carving in clouded amber Do.

1. 14. 1353 A Finger-citron, with a bat and foliage, in relief, carved in malachite; and a small white jade figure of a waterfowl, with a branch of foliage Rathbone

16. 5. 1354 A Cup, carved from a large block of amber, with double band of flutings, and border carved with birds, fruits, and scrolls, on fluted stem with four carved knops—and octagonal stand, with ornaments in low relief—10¾ *in. high* Seligmann

7. 7. 1355 Nineteen Large Pearl Shells, engraved and carved with ornaments Tyrie

CHINESE CARVINGS IN WOOD.

5. 5. 1356 A Set of Four Seated Male and Female Figures—4½ *in. high* Philpot

1. 3. 1357 A Figure of a Man Carrying a Fish—6 *in. high;* and one of a man with a box Jacobson

1. 6. 1358 A Figure of a Man Carrying a Fish in a Basket; and one of a Fakir Rathbone

1. 7. 1359 A Seated Figure of a Man; and a lady with a child, carrying a pitcher Mainwaring

.15. 1360 A Man Riding a Cow; a reclining cow, and two small figures Jacobson

1. 1. 1361 A Large Figure of a Cray-fish Rathbone

.8. 1362 A Pair of Groups of Figures and Trees; and a smaller ditto Mainwaring

1. 10. 1363 A Pair of Black Wood Pedestals, formed as barrels, with carved and pierced panels, and borders inlaid with mother-o'-pearl Johnson

1. ½. 1364 A Pair of Triple Stands, formed as groups of lotos foliage Rathbone

1. 6. 1365 A Large Square-shaped Stand, the border pierced, and carved with birds, scrolls, and other ornaments Mainwaring

ORIENTAL OBJECTS OF ART.

1. 1. 1366 A Pair of Oblong Jardinières, of Canton enamel, with cherry blossoms on dark-blue ground, fitted with groups of water-lilies and a flowering tree, carved in jade, &c.—glass shades and stand Jacobson

½. 1367 One Ditto, with flowers in colours on dark-blue ground, fitted with branches of coral, &c.—on carved wood stand Brown

½. 10. 1368 A Pair of Hexagonal Jardinières, of Chinese cloisonné enamel, the tops formed of slabs of Breccia, and fitted with wood branches, bearing foliage and flowers carved in pale-green jade—on pierced bronze stands Hodgkins

3. 15. 1369 A Chinese Bronze Incense-burner, formed as an elephant Watkins

5. 5. 1370 A Figure of a Fakir— *in. high*—on carved black wood stand Rathbone

7. 17. 6 1371 A Pair of Chinese Carvings, of garden scenes, buildings, and figures in high relief, of jade, lapis, malachite, ivory, &c. painted and gilt, on Soochow lacquer ground—25 *in.* by 35 *in.*—in oak frames carved with cherubs, trophies, fruit, and scrolls Litchfield

~~1372~~ A Work-table, of black and gold Chinese lac, on gilt wood stand and stretcher, elaborately carved with fruits, shells, and scrolls—24½ *in.* by 17 *in.*

OLD FRENCH DECORATIVE OBJECTS AND FURNITURE.

17. 1. 6 1373 A Pair of Louis XV. Or-molu Table Candlesticks, chased with scroll foliage and ornaments Hodgkins

11. 11. 1374 A Pair of Louis XV. Candlesticks, chased with scrolls, and fitted for branches for three lights each Do.

1. 17. 1375 A Pair of Snuffers, and Tray, of gilt-metal, with masks, scrolls, and other ornaments, in relief Main

54. 12. 1376 A Pair of Louis XIV. Or-molu Table Candlesticks, chased with medallion heads, masks, military trophies, and scrolls, on octagonal feet, engraved with double shield of arms Harding

51. 9. 1377 A Pair of Or-molu Seated Figures of Cupids, supporting medallions, wreathed with flowers—7½ *in. high* Durrant

11. 11. 1378 A Pair of Louis XV. Or-molu Table Candlesticks, boldly chased with scrolls and flowers, on circular feet, supported by shells Hodgkins

25. 4. 1379 A Pair of Louis XV. Candlesticks, with branches for three lights each, surmounted by groups of flowers Durrant

10. 10. 1380 A Pair of Louis XV. Or-molu Wall-lights, of scroll-design, chased with foliage and flowers, with branches for three lights each Hodgkins

18. 18. 1381 A Pair, similar Mainwaring

14. 3. 6 1382 A Pair of Ditto, with branches for two lights each Hodgkins

43. 1. 1383 A Pair Louis XV. Or-molu Wall-lights, with branches for three lights each, chased with scrolls and flowers Duveen

16. 16. 1384 A Pair of Louis XV. Or-molu Wall-lights, with scroll and flower branches for five lights each Goodhart

14. 14. 1385 A Pair, similar Isaacs

15. 15. 1386 A Pair, similar Goodhart

14. 14. 1387 A Pair, similar Isaacs

24. 3. 1388 A Pair of Louis XV. Or-molu Candelabra, of scroll design, with branches for three lights each Hodgkins

54. 12. 1389 A Louis XV. Cartel Clock, with or-molu dial, chased with cupids, in or-molu case, chased with a nymph, cupids, flowers, and scrolls Do

54. 12. 1390 Another, similar D.

44. 2. 1391 A Pair of Oblong Upright Gilt Frames, for showing miniatures, decorated with pierced metal ornaments, enamelled in colours, and open-work borders of the same Duveen

113. 8. 1392 A Pair of Louis XVI. Frames of Or-molu, for showing miniatures, chased with wreaths of foliage, and other ornaments Tidey

11. 11. 1393 A Louis XV. Carved and Gilt Wood Frame, for showing miniatures Radley

17. 17. 1394 A French Bronze Group of an Oriental Leading a Horse —14½ *in. high—on ebonised plinth* Vokins

22. 1. 1395 A Ditto Equestrian Statuette—*on ebonised plinth* D.

143. 16. 1396 A Grand Pianoforte, by Erard, in parqueterie tulip-wood case, with rosewood borders, mounted metal-gilt borders and ornaments, in the style of Louis XV. Land

16. 5. 6 1397 A Carved Music-stool, painted white and partly gilt, the top covered with old French tapestry Hodgkins

26. 5. 1398 An Old English Clock, by W. Tomlinson, in tall marqueterie case, with birds, shells, arabesque figures, and foliage Magniac

35. 14. 1399 A Regulator Clock, by Pernet, in tall Louis XV. rosewood case, mounted with scroll foliage, and borders of chased or-molu—7 *ft.* 3 *in. high* Duveen.

60. 18. 1400 A Louis XV. Parqueterie Commode, with three drawers, mounted with scroll handles, escutcheons, and other ornaments of chased or-molu, surmounted by a Breccia marble slab—4 *ft. wide* Goodhart.

79. 16. 1401 A Louis XV. Pier Table, with large drawer, of inlaid tulip-wood, mounted with chased or-molu, surmounted by a grey marble slab—3 *ft. wide* Hodgkins

44. 2. 1402 A Louis XV. Parqueterie Knee-hole Table, of satinwood, with inlaid borders, with five drawers, mounted with chased or-molu—4 *ft.* 9 *in. long* Duveen

131. 5. 1403 An Old Leather Screen, with six leaves, painted with garden scenes and figures, on gold ground D°.

59. 17. 1404 A Louis XV. Upright Marqueterie Secretaire, with fall-down front and two drawers, inlaid with a basket and wreaths of flowers, and mounted with or-molu, veined red and white marble slab Hodgkins

237. 5. 1405 A LOUIS XV. LIBRARY TABLE, of tulip-wood and rose-wood, with three drawers, richly mounted with scrolls, handles, and borders of chased or-molu, leather top—6 *ft.* 6 *in. long* Duveen

372. 15. 1406 A LOUIS XVI. MAHOGANY CARTONNIERE, with fall-down front, enclosing shelves above, and large folding doors beneath, mounted with female masks, borders, and other decorations of chased or-molu, surmounted by a clock, by Lepante, in vase-shaped mahogany case, mounted with or-molu—6 *ft. high*, 3 *ft.* 1 *in. wide* D°.

372. 15. 1407 ANOTHER, of similar form, with four solander cases, covered with morocco leather above, and folding doors beneath, surmounted by a barometer, in vase-shaped mahogany case, mounted with or-molu D°.

273. 1408 A Louis XV. White and Gold Sofa, carved with flowers and scrolls, and covered with old Beauvais tapestry, with illustrations to La Fontaine's fables, in border of flowers; a pair of large Fauteuils, one Smaller Ditto, and Nine Chairs, en suite McLean

65. 2. 1409 A Louis XV. Carved and Gilt Sofa, covered en suite Agnew

44. 2. 1410 A Set of Four Louis XVI. Carved and Gilt Fauteuils, covered en suite D°

35. 14. 1411 A Pair of Louis XIV. Carved and Gilt Arm-chairs, the backs and seats covered with old French Needlework, representing figures and animals in landscapes Isaacs

8. 8. 1412 A Louis XV. Carved and Gilt Fauteuil, covered en suite Agnew

14. 3. 6 1413 An Old French Carved and Gilt Fire-screen, with panel of old Genoa velvet Ehrenbacher

3. 3. 1414 A Small Oblong Case, of metal-gilt, with glass panels Goodhart

End of Tenth Day's Sale.

Eleventh Day's Sale.

On FRIDAY, JULY 15, 1892,

AT ONE O'CLOCK PRECISELY.

ORIENTAL PORCELAIN AND OBJECTS OF ART.

1420 A SMALL IVORY FAN, painted with Fête Champêtre and minute Chinese subjects — 45. 3. Marié

1421 A SMALL GREY CRACKLE BOWL, slightly fluted—on carved wood stand — 3. Brown

1422 A CONICAL-SHAPED VASE, of dark coral-coloured crackle—10 *in. high*—wood stand — 2. Hodgkins

1423 A PAIR OF BROWN CRACKLE VASES, with bronze band of ornament in relief, and mask, and loose ring handles — 1. 17. Do

1424 A PAIR OF VASES, FORMED AS DOUBLE FISH, coloured—13½ *in. high*—on pierced and carved wood stands — 22. 1. Do

1425 A LEAF-SHAPED PORCELAIN PANEL—enamelled with flowers and insects, and mounted on carved and pierced black wood screen — 1. 14. Hawkins

1426 SIX ENAMELLED CHINESE PLATES, of different patterns; and five others — 12. Brown

1427 A PAIR OF VASES, of Chinese cloisonné enamel, with vases of fruit in colours on dark-blue ground—wood stands — 4. 14. 6 Curtis

1428 AN OBLONG SLAB, of lapis-lazuli, painted and gilt—on pierced black wood stand — 10. 6 Agnew.

31. 10. 1429 An Ivory Cabinet, with folding doors, enclosing drawers and drawer beneath, elaborately carved all over with Chinese figures, buildings, and trees, in high relief—10½ *in. high*—glass shade and stand Agnew

13. 2. 6 1430 A Cabinet, of tortoiseshell, with open shelves and drawers beneath, carved with Chinese figures and landscapes in relief—10½ *in. high* Duveen

ENGLISH PORCELAIN.

6. 6. 1431 A Bristol Porcelain Ewer and Basin, with open border, painted with bouquets of flowers and wreaths of flowers and foliage, monogram W. L. in relief Meiner

18. 7. 6 1432 A Set of Three Chelsea Vases, with pierced necks, with coloured flowers, and green, white, and gold scrolls in relief Agnew

5. 5. 1433 Thirteen Swansea Plates, with white scrolls in relief on the border, painted with flowers in colours Duveen

2. 2. 1434 Four Chelsea Plates, with raised white flowers, painted with flowers in the centre, and birds in compartments on the border Hodgkins

DRESDEN PORCELAIN.

13. 13. 1435 A Dinner-service, with spirally-fluted basket-pattern borders, painted with flowers on white ground: consisting of

Two oval tureens, covers, and stands, surmounted by figures of children with cornucopia
An oval-shaped dish
Four large round dishes, and
Six smaller ditto, in sizes Hamburger

54. 12. 1436 Sixty-one Dinner-plates; twenty soup-plates; and a pair of basins, covers, and stands—nearly similar Whitbread

17. 17. 1437 Thirteen Basket-pattern Plates, with open borders, painted with flowers and insects on white ground Tildey

4. 4. 1438 A Pair of Large Oval-shaped Baskets, the handles and feet formed as branches, with flowers in relief, and painted with flowers Hamberger

4. 4. 1439 Four Smaller Ditto—en suite Hodgkins

5. 5. 1440 Four Circular-shaped Ditto, painted with garden scenes and figures, children, and flowers Do

3. 3. 1441 Twenty-six Plates, painted with Japanese flowers and ornaments in red, blue, and gold, on white ground with brown edges Do.

17. 1442 A Teacup and Saucer, painted with fruit, in basket-pattern borders; and one, with a monogram and flowers in colours and gold Agnew

3. 15. 1443 A Cabaret, painted with wreaths and festoons of flowers on white ground, with gilt borders: consisting of oval-shaped plateau, teapot and cover, milkjug, and cup and saucer Philpot.

4. 10. 1445 A Figure of a Girl with a Harp; a pair of small figures of guinea-fowls; a swan; and a hen Koch

44. 2. 1446 A Pair of Figures of a Shepherd and Shepherdess, with lambs and a dog, on scroll plinths—11½ *in. high*—glass shades and stands Ehrenbacher

43. 1447 A Shaped Two-handled Vase and Cover, with figures of a boy and girl, masks, and branches of flowers and fruit, in high relief, and painted with bouquets of flowers—17 *in. high* Mainwaring

54. 12. 1448 Twelve Small Plates and a Pair of Two-handled Sauce-boats, with blue and gold edges, painted with named Dutch views in medallions, in red and gold borders, and flowers in colours Ehrenbacher

4. 4. 1449 An Oval Soup-tureen, cover and stand, painted with flowers in medallions, in gilt borders, and with raised white scrolls, a figure of a river god on the cover Hamberger

4. 1450 Twelve Plates, painted with flowers, and with raised white scrolls on the border Tidey

4. 4. 1451 A Pair of Circular Tureens and Covers, painted with bouquets of flowers, with flower-branch handles, and groups of vegetables on the covers Hodgkins

6 5 2 1452 A Pair of Oval Fluted Tureens, covers and stands, painted with Watteau figures and flowers, in colours, on gold ground, the handles formed as citrons Hodgkins

10 10 1453 A Basket-pattern Écuelle, cover and stand, painted with landscapes and figures in medallions Strelitski

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3 15 6 1454 A Dresden Pattern Dinner Service, with spirally fluted basket borders, painted with flowers: consisting of five oval dishes, in sizes, thirty-eight dinner-plates, and thirteen dessert-plates Harris

10 10 1455 An Amstel Cabaret, painted with birds on white ground, with gilt edges: consisting of teapot and cover, milkjug, cup and saucer, and octagonal plateau, with pierced border Whitbread

16 1456 Two Ditto Teacups and Three Saucers, painted with fruits on white ground

1457 A Furstenburg Coffee-pot; sucrier and covers; and milk-jug, painted with corn-flowers in blue and gold Coventry

MAJOLICA, FAÏENCE, AND POTTERY.

4 4 1458 A Pair of Cylindrical-shaped Pharmacy Jars, painted with portraits of Lucio and a youth, in oval medallions, and scroll foliage in yellow on blue ground Willson

1 5 1459 A Jug, with straight spout, painted with foliage, and a scroll with inscription, in blue, a shield of arms in colours D°

11 11 1460 A Vase, formed as a fruit, of lustred yellow faïence—7½ *in. high* Durlen

5 1461 A Globular Vase, of dark-green glazed ware Harris

4 1462 A Blue and White Delft Jug, spirally fluted and painted with a bird, fruit, and flowers

1463 A Pair of Plates, painted with a crest in the centre, and coloured border Mainwaring

1 1 1464 A Cylindrical Fluted Vase, of antique pottery 1 5 Harris

1465 A Pair of Large Earthenware Vases, with double-headed eagles, fruits, and foliage, in red on yellow ground—about 2 *ft.* 6 *in. high*

2: 5. 1466 A Pair of Fluted Schmeltz Glass Bottles, mounted with silver tops; and one, with pewter top Johnson

4. 14. 6 1467 An Old French Silver Plaque, chased with figures representing Venus and Adonis, before a palace—4 *in.* by 8 *in.*—mounted in ebonised pedestal Willson

5. 5. 1468 An Old Steel Casket, formed as a chasse, with pierced Gothic panels, and pinnacles at the angles Main

OLD FRENCH DECORATIVE OBJECTS AND FURNITURE.

16. 5. 6 1469 A Pair of Louis XV. Or-molu Table Candlesticks, chased with flowers and spiral scrolls in relief Hodgkins

65. 2. 1470 A Pair of Louis XV. Candelabra, of or-molu, on spirally fluted stems and feet, chased with foliage, and scroll foliage branches for three lights each Do.

735. 1471 A Pair of Ditto, formed as twisted branches of foliage, with nozzles for three lights each, on open scroll feet Wertheimer

55. 10. 1472 A Louis XV. Clock, by Toussaint Le Noir, in scroll-shaped case of or-molu, on plinth, chased with flowers, foliage, and shells, and surmounted by a flower—18½ *in. high* Do.

58. 16. 1473 A Louis XVI. Clock, by Philibert, in vase-shaped case of or-molu, chased with foliage in relief, the handles formed as figures of spouting dolphins, on square foot, chased with a frieze of arabesque ornament, and white marble plinth—17½ *in. high*—glass shade and stand Hodgkins

48. 6. 1474 A Clock, by Viner, with enamelled dial, in scroll-shaped marqueterie case, with flowers in coloured woods, mounted with borders, feet, and scroll ornament at the top, of chased or-molu—27 *in. high* Whitbread

7. 7. 1475 A Clock, by Cousens and Whiteside, with enamelled dial, in ebonised case of similar design, mounted with pierced scroll ornament and borders of or-molu, and surmounted by a vase of flowers—24 *in. high* Main

92. 8. 1476 A Pair of Louis XV. Or-molu Wall-lights, of scroll design, with branches for three lights each Hamburger

42. 1477 A Pair of Louis XV. Or-molu Wall-lights, with branches for three lights each, chased with scrolls Seligmann

21. 1478 A Pair, similar Hamburger

26. 5. 1479 A Pair, similar Do.

28. 7. 1480 A Pair, similar Do.

13. 13. 1481 A Pair, smaller Do.

14. 1482 A Pair of Ditto, with branches for two lights Dunsen

299. 5. 1483 A Pair of large Louis XV. Or-molu Candelabra of scroll design, with branches for six lights each Hodgkins

22. 1. 1484 A Pair of Louis XV. Or-molu Andirons, with dragons and scrolls Seligmann

13. 2. 6 1485 A Pair of Louis XV. Carved and Gilt Gueridons on tripods agnew

27. 6. 1486 A Pair of Small Upright Pier Glasses, in Louis XV. carved and gilt frames Ehrenbacher

13. 2. 6 1487 A Small Oblong Table of red boulle, mounted with masks and borders of chased or-molu Smith

27. 6. 1488 A Louis XVI. Upright Book-case, of inlaid woods, with four open shelves, mounted with borders and ornaments of chased or-molu—2 *ft.* 6 *in. wide* Vokins

13. 13. 1489 A Mahogany Fire-screen, with sliding panel of old French brocaded silk, and marqueterie shelf, inlaid with a basket of flowers Johnson

63. 1490 A Louis XVI. Carved and Gilt Dwarf Screen, with six leaves, and panels of crimson silk damask

Hodgkins

27. 6. 1491 A Set of Four Louis XVI. Carved and Gilt Fauteuils, the backs and seats covered with Genoa velvet, with green and red arabesques on cream-coloured ground Tidey

9. 9. 1492 A Large Centre Ottoman, covered with Genoa velvet, with flowers and scrolls, in colours, on white ground Davis

8. 8. 1493 A Pair of Louis XVI. Carved and Gilt Chairs, with oval open-work backs, the seats covered with Genoa velvet, of nearly similar design Tidey

8. 8. 1494 A Venetian Looking-glass, in carved and gilt open frame, a small oval plaque of Venetian looking-glass, engraved with a figure of Venus, above Radley

8. 8. 1495 A Large Slab of Old Florentine Mosaic, inlaid with parrots, foliage, and flowers, in coloured marbles and alabaster, a monk at an altar in the centre—on carved and painted wood stand—7 *ft. long* Duveen

11. 11. 1496 A Chinese Four-leaved Black and Gold Lacquer Screen, with four large panels of white marble, decorated with Chinese figures, buildings, and trees, in gold Radley.

16. 16. 1497 A Pair of Or-molu Candelabra, with branches for four lights each, the stems formed of oval vases, with terminal female figure handles—on square marble plinths Seligmann

13. 13. 1498 A Pair of Tall Or-molu Candelabra, with foliage, vines, and butterflies in relief, with branches for nine lights each Agnew

9. 9. 1499 A Massive Or-molu Chandelier, of Louis XIV. design, with scroll and foliage branches for twenty-four lights Abel.

FABRICS.

131. 5. 1500 A Set of Four Genoa Velvet Curtains, with flowers, foliage, and scrolls, in brilliant colours, on white ground —15 *ft. long*, 4 *in. wide;* three wide valances; and two smaller ditto

1501 Three Pairs of Old Crimson Genoa Velvet Curtains—12 *ft.* 6 *in. long*, 3 *ft.* 3 *in. wide*; two valances; and one other piece Wertheimer

4. 14. 6 1502 A Cope, of old crimson and white satin damask, with borders of gold embroidery Mainwaring

6. 16. 6 1503 A Cope, of old satin brocade, with fruits, foliage, and flowers, in colours, on grey ground D°

30. 9. 1504 A Panel, of Old Spanish Silk Embroidery, with a shield of arms, banners, trophies of arms, &c., in coloured silks D°

1. 3. 1505 An Albanian Dress, of blue cloth, embroidered with silver thread: consisting of jacket, vest, leggings, linen trousers, skirt, and slippers Warndorfer

5. 15. 6 1506 Two Small Oblong Panels, of Old French Tapestry, with birds and landscapes in borders of flowers; and six others—en suite Seligmann

1. 5. 1507 A Green Satin Damask Cover for a Couch Johnson
1508 A Piece of Old Red Satin Damask; and two others

2. 12. 6 1509 A Pair of Ebony and Tortoiseshell Bellows, inlaid with a vase of flowers, and other ornaments in brass Vokins

PICTURES.

3. 3. 1510 Mary Queen of Scots and Rizzio—*in oils—in carved and gilt frame* Hepburn

J. PHILLIP, R.A.

2. 2. 1511 Head of a Spanish Gipsy Woman Main

FRENCH SCHOOL.

7. 7. 1512 A Boy and Girl, seated in a garden Radley

25. 4. 1513 Madame Du Barri washing her Negro Page Ramus

PATER.

33. 12. 1514 A Garden Scene, with a Fête Champêtre Hodgkins

CHINNERY.

15. 10. 1515 Portrait of a Native Chinese Tea Merchant Selot.

OLD SÈVRES PORCELAIN.

6. 6. 1516 A Small Coffee-cup and Saucer, painted with flowers and foliage, on yellow and white ground Johnson

10. 10. 1517 A Small Cup and Saucer, painted with flowers on white ground, the borders blue and gold Durlen

31. 10. 1518 A Small Oval Teapot, of old Sèvres porcelain, painted with children in a landscape, in gilt borders, on turquoise ground Johnson

2 10. 1519 A Pair of Old Sèvres Seaux, painted with flowers, on white ground, and with blue and gold lines, mounted with borders and feet of chased or-molu, and fitted with branches for three lights each, mounted with numerous coloured porcelain flowers Durlen

METAL-WORK.

15 1520 A Metal-gilt Chamberlain's Key, with pierced handle, chased with monogram J. N., with a lion and castle, in border of foliage, surmounted by a crown Hamburger

1. 3. 1521 Another, the handle pierced, and chased with initial B, surmounted by a crown with griffin supporters; and a large key, with chased open handle March

1522 An Old French Steel Key, with trefoil shaft, the handle pierced with monogram, surmounted by a crown, and chased with masks; and a smaller key, with handle of nearly similar design Johnson

7 1523 Another, the handle pierced, and chased with foliage and scrolls; and a large steel key, with trefoil scroll handle and heart-shaped haft Jacobson

2. 2. 1524 An Oblong Steel Casket, chiselled with bands of arabesque foliage, and with a military trophy on the lid—4½ *in.* by 3½ *in.* Main

·19. 1525 A Pierced Steel Door-mount, in the form of a Maltese cross, with open scroll ornaments at the sides, coat-of-arms, and initials F. E. in the centre—14 *in. square*

4. 10. 1526 A Hexagonal Hanging Lantern, of iron, of pierced Gothic design, with buttresses at the angles—8½ *in. high*

10. 10. 1527 A Pair of Toy Wheel-lock Pistols, with engraved metal-gilt mounts

3. 13. 6 1528 A Deep Circular Persian Brass Bowl, engraved with inscriptions, and interlaced ornament—14 *in. diam.*

CARVINGS IN BOXWOOD.

3. 10. 1529 Two Portraits of Ladies, reliefs in boxwood, in circular glazed frames

·16. 1530 A Pocket-knife, the handle carved as a figure of David with the head of Goliath, and foliage

1. 1531 A Spoon, the bowl carved with the Nativity, Annunciation, &c., and with inscription, the handle carved with the Madonna and Child, and figures of the Infant Saviour and St. John

·9. 1532 A Knife-handle, pierced, and carved with Abraham's Sacrifice, David with the head of Goliath, &c.; and a spirally fluted ditto, carved with a dolphin's head

8. 18. 6 1533 A Carved and Pierced Ornament, formed as a Gothic façade, with a circular relief of the Adoration of the Magi in the centre, partly gilt

1534 THE MAGICAL SPECULUM OF DR. DEE

81. 18.

Thus described in the handwriting of Horace Walpole, which still remains at the back of the case, signed H. W.:—"The black stone into which Dr. Dee used to call his spirits, *v.* his book; this stone was mentioned in the catalogue of the collection of the Earls of Peterborough, from which it came to Lady Elizabeth Germaine.—H. W." The Black Stone, as it is called, is flat, and has a highly polished surface, about half an inch in thickness and 7¼ in. in diameter, perfectly circular except at the top where a sort of loop is formed, in which is a hole for the purpose of suspension.

Strong. Bristol for £12. 12. 0

It was purchased at the Strawberry Hill sale by Mr. Smythe Pigott, and at the sale of Mr. Pigott's library in December 1853, was bought for Lord Londesborough
From the Londesborough Collection

Williams

DECORATIVE FURNITURE.

11. 11. 1535 A PAIR OF LOUIS XV. CANDELABRA, with figures of boys holding branches for two lights each

Radley

1536 A KIDNEY-SHAPED PARQUETERIE TABLE, with rising top, in three divisions, and drawer in the centre, mounted with or-molu

31. 10.

abel

1537 AN OBLONG-SHAPED PARQUETERIE TABLE, the top inlaid with an oval medallion, with cupids and astronomical emblems, &c., in ivory and coloured woods, with writing-slide and drawers beneath, mounted with or-molu

36. 15.

agnew

1538 A LOUIS XV. CARVED AND GILT PIER-TABLE, with the royal cipher of France, and busts, birds and scrolls, a basket of flowers in the centre, surmounted by a Jasper slab—42 *in.* *wide*

19.

Seligmann

1539 AN OBLONG LOUIS XIV. BOULLE LIBRARY TABLE, the top inlaid with the Triumph of Venus, cupids, figures and arabesque ornaments, with three drawers, mounted with borders, handles and ornaments of chased or-molu—52 *in.* by 27 *in.*

47. 5.

Ehrentacher.

21. 1540 A Large Pile Carpet, with fleurs-de-lis sémées, on dark green ground, and border of fleurs-de-lis and foliage—18 *ft.* 3 *in.* by 30 *ft.* Shepherd

1541 A Venetian Mirror, in frame of looking glass, engraved with classical figures, with open scroll ornament and spiral borders of white glass, with coloured flowers—*glass*, 5 *ft.* 3 *in.* by 4 *ft.* 6 *in.*

19. 19. 1542 A Knee-hole Secretary, of cedar-wood, with pedestal, drawers at the sides, and fall-down front above, mounted with metal-gilt handles and scutcheons—50 *in.* by 24 *in.* Durcen

28. 7. 1543 A Persian Pattern Carpet, with yellow centre and coloured border—16 *ft.* 6 *in.* by 11 *ft.* Christie

22. 1. 1544 Another, with ornaments on white ground, and crimson and black border—15 *ft.* by 12 *ft.* Smith

33. 12. 1545 A Large Pile Carpet, with flowers on crimson ground in the centre, and white and coloured border—32 *ft.* by 14 *ft.* 6 *in.* Mainwaring

~~1546~~ A Large Circular Table, inlaid with oval ornaments in coloured marbles, and slabs of malachite in the centre—on carved and gilt stand, formed as dolphins

~~1547~~ A Smaller Ditto, inlaid with square-shaped plaques of marble—on metal-gilt stand

~~1548~~ An Oak Table, the top of similar design—on tripod

~~1549~~ Another, with leaf-pattern ornaments in coloured marbles, and porphyry in the centre—on marble pedestal

~~1550~~ A Smaller Table, with plaques of marble in malachite borders—on wood stand, with four legs

10. 10. 1551 An Old Italian Carved and Gilt Sopra Porta, with border of foliage and arched ends, a shield in the centre, painted with sacred emblems and surmounted by a crown, with figure of a cherub at each side—90 *in. wide*

Christie

VENETIAN GLASS.

3. 3. 1552 A Tall Plain Glass, on convoluted stem with spiral red and white lines; a small glass, on nearly similar stem; and a faceted ditto Dunlacher.

3. 13. 6 1553 A Plain Glass, on curious fluted stem; a small ribbed tazza; a Jug with gilt lions' masks in relief; and a flat-shaped Bottle with wide lip Dunlacher

3. 3. 1554 A Small Jug, with enamelled spots; a tazza, of millefiore, on open white stem; a Ribbed Bottle, of opaque white, splashed with blue; and two small pieces Agnew

8. 8. 1555 A Mug, with beads in relief, partly gilt and with white enamel spots; a dark blue Vase, enamelled white; ond a globular Bottle, mottled crimson and yellow Willcox

6. 16. 6 1556 A Vitro de Trina Wine Glass, with network of white lines; a Vase, with yellow and white lace pattern; a Beaker, blue and white; and a Jug and Cover, with spiral red and white lines Agnew

2. 12. 6 1557 A Fluted Tazza, with lace pattern and opaque white lines; a tall conical Cup, with ribs in relief; a small Bottle; a Mug; and a Bottle and Cover, with interlaced yellow and white lines Do.

10. 10. 1558 A Pair of Large Candelabra, with flowers and foliage in colours, and branches for six lights each Broadalbane

5. ~~1559~~ A Large Hanging Chandelier, with branches for six lights, and coloured flowers and foliage Higginson

OLD FRENCH BRONZES.

31. 10. 1560 A Group of Three Boys Sporting, on pedestal, with three crouching female figures—19½ *in. high* Agnew

38. 16. 1561 A Seated Figure of Flora—12 *in. high* Hodgkins'

25. 4. 1562 Hector Carrying the Dead Body of Paris—20 *in. high* Radley

OLD AZULEJOS.

13. 15. 1563 A Set of 550 Tiles, each with a bunch of purple grapes, and green foliage on white ground; and numerous broken tiles Quilter

50. 1564 A SET OF 600 DITTO, each pair forming a quatrefoil ornament, in blue, brown, and purple, with foliage and ornaments in green and colours Darley

32. 10. 1565 SIX HUNDRED DITTO—en suite Do

33. 4. 11 1566 SIX HUNDRED DITTO—en suite; and numerous broken tiles Do

26. 7. 1567 A SET OF 240 DITTO, of similar pattern, in green, brown and purple; and broken tiles Davis

21. 11. 2 1568 A SET OF 400 DITTO, nearly similar, in blue, brown and green Do

24. 15. 1569 A SET OF 485 TILES, each pair forming a quatrefoil ornament, with squarecorners, in blue, brown, and purple, with green and coloured foliage and ornaments in the centre and corners Do

16. 1570 A SET OF 320 DITTO of nearly similar pattern; and numerous broken tiles Do

14. 18. 6 1571 A SET OF 400 TILES, each pair forming a quatrefoil in brown and purple, with scroll foliage and flowers in green, blue and brown Robinson

45. 1572 A SET OF 515 TILES, each with alternate bands of shaped blue and white ornament; and numerous broken tiles Quilter

9. 5. 3 1573 A SET OF 260 TILES, each with a white diamond on blue ground, with stars in brown; and broken tiles Christie

32. 10. 1574 A SET OF 510 TILES, each pair with a double circle, with raised border, and flowers in the centre, in blue, brown, green, and purple; and broken tiles Davis

7. 4. 8 1575 A SET OF 75 DITTO, of nearly similar pattern; and a SET OF 50 DITTO, nearly similar, but without the rayed border Cook

11. 5. 1576 A SET OF 120 DITTO, each pair with a double circle and foliage in the centre and corners; and 45 DITTO, each pair with a triple circle and foliage, in similar colours Robinson

5. 13. 4 1577 A SET OF 55 DITTO, each pair with a flower in the centre and octagonal borders, in similar colours; 42 DITTO, nearly similar; and 30 others Davis

17. 8. 1578 A SET OF 490 TILES, each pair with a star pattern border and ornament in the centre, with foliage in the corners, in similar colours, and broken pieces Radclyffe

14. 14. 1579 A SET OF 150 DITTO, nearly similar Davis

5. 14. 1580 A SET OF 92 TILES, each pair with interlaced geometrical pattern centre, in a circle with foliage in the corners, and a SET OF 55 DITTO, nearly similar Cooke

9. 5. 1581 A SET OF 345 TILES, each pair with a coloured branch of foliage in the centre, in oval blue-and-green border, and globular ornaments at the sides, and broken tiles Robinson

28. 19. 4 1582 A SET OF 625 TILES, each pair with a fluted globular ornament with band round the centre, and four fleurs-de-lis; and numerous broken tiles Church

4. 11. 8 1583 A SET OF 35 TILES, with foliage in green, brown and blue; 25 DITTO, with a shell in brown, on dark-green ground; and 40 DITTO, of different patterns Davis

2. 4. 8 1584 A SET OF 65 TILES, each with a figure of a deer, and foliage in brown, blue and green Hawkins

1. 3. 4 1585 A SET OF 70 DITTO, each with a hare and foliage, in similar colours Robinson

14. 2. 4 1586 A SET OF 115 DITTO, each with semicircular and diamond-shaped blue bands with brown tongues, on white ground Church

2. 13. 4 1587 A SET OF 80 TILES, each pair with a wreath of foliage, and flowers in the centre and corners, in colours Davis

1. 9. 4 1588 ONE HUNDRED AND TEN TILES, of various patterns Johnson

1. 5. 1589 A SET OF 60 SMALLER TILES, each four forming a foliage ornament in octagonal borders Cooke

5. 2. 1590 A SET OF 100 DITTO, each with foliage in a cruciform medallion; and 25 DITTO, with foliage in a circle D.

1. 13. 8 1591 FORTY DITTO, with foliage and diamond pattern ornaments, and 130 SQUARE TILES, of different patterns and sizes Davis

9. 3. 8 1592 FIFTY-FIVE SMALL OBLONG BORDER TILES with foliage in green, blue and brown D.

20. 16. 8 1593 FIFTEEN DITTO; with foliage in circular ornaments; and ONE HUNDRED DITTO, of different sizes, chiefly with scroll foliage D

14. 14. 3 1594 ONE HUNDRED SMALLER DITTO, with foliage D.

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